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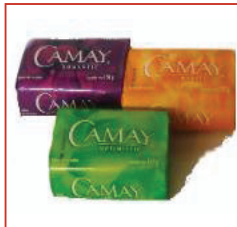
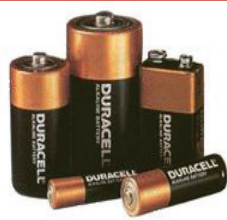
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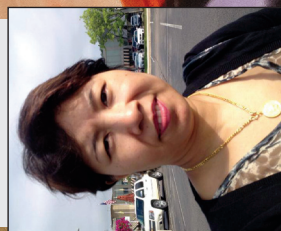
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It's our identity, It's our pride - The Newar Civilization of Nepal.



Chandani Suwal



Chandani Suwal is an artist. She is originally from jhochen, Kathmandu. Now she lives in Michigan, USA



शिकागो नेवा ३ CHICAGO NEWA

Newa American Dabu

Nepal Sambat 1134/2013 AD

नेवा: अमेरिकन दबु

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**Publication of Newa American Dabu
Chicago, Illinois, USA**

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Editor's note

Newa American Dabu is proud to publish again for the 3rd consecutive year, our flagship magazine "Chicago Newa". This non-profit social educational and cultural organization registered itself as Chicago-Newa in 2010. It was subsequently renamed as Newa American Dabu so as to be more inclusive of the Newa American Community beyond Chicago area.

This year as well, we have received an overwhelming response with articles from all across Nepalese society – both in Nepal Bhasa and English. Writers have come from throughout the community living in US, Nepal as well as from Sikkim. To help the readers, we have organized the articles into children's section, Nepal Bhasa section and English section. It is hoped that the articles chosen give a glimpse of Newa cultural and social activities, Newa history and folklore as well as the challenges that have been faced to preserve the language and customs.

The interest shown to place personal and business advertisements as well as greetings from a wide spectrum of the Nepali and American community has been very impressive and has helped this organization and magazine to sustain. The enthusiastic role played by many members of Newa American Dabu community towards the collection of the contributions is also been highly commendable.

We would also particularly like to thank Honorable Governor Pat Quinn, Honorable Ambassador Dr. Shankar Prasad Sharma, Honorable Secretary of State Jessie White, Honorable Mayor of Chicago, Rahm Emanuel, and President of Newah Organization of America Mr. Season Shrestha for their warm hearted message and support to the Newa American Dabu community. Special thanks also goes to Mr. Suraj Maharjan for his indefatigably efforts for designing this magazine and Mr. Nabin Chitrakar who has kindly made efforts in collection of articles from Kathmandu, and Miss Shashikala Manandhar for her continued efforts in distributing Chicago Newa and other assigned errand in Nepal. We would like to thank Mr. Sushil Joshi for his persistent effort to receive greeting messages from prominent public figures of Illinois and Mr. Kiran Byanjankar for his countless enthusiasm to collect advertisements. We would like to salute to the Executive members who have contributed \$ 100 for the greetings published in the last page of the Chicago Newa.

The Newa culture and language needs all the support it can get and we have a strong responsibility to help it grow and flourish. It is hoped that this magazine will serve as a beacon to keep this effort alive.





STATE OF ILLINOIS
OFFICE OF THE GOVERNOR
SPRINGFIELD, ILLINOIS 62706

Pat Quinn
GOVERNOR

November 16, 2013

Greetings!

As Governor of the State of Illinois, I am pleased to congratulate Newa American Dabu on your publication of the third issue of *Chicago Newa*, your flagship newsletter, and to offer my greetings to the Newa community as you celebrate New Year Nepal Sambat 1134.

I commend Newa American Dabu for their outstanding dedication to the community. Since its inception, this organization has helped to create a community united in its dedication to the preservation and promotion of Newa cultural heritage. I am certain that this newsletter will greatly benefit the community and serve to further the worthy mission of Newa American Dabu.

Ring in a new year is an opportunity to reflect back upon the previous year, and look toward the future with bright hope and optimism. It is also a time of renewal and revitalization, and the exciting events planned for this celebration of New Year Nepal Sambat 1134 are certain to uplift the spirits of everyone in attendance. I congratulate Newa American Dabu for organizing a celebration that so fittingly encompasses the joy of this occasion, and I am proud to join them in wishing you all a very happy New Year.

On behalf of all of the people of the Land of Lincoln, I offer my best wishes for an enjoyable and memorable celebration and for continued success for Newa American Dabu and *Chicago Newa*.

Sincerely,
Pat Quinn
Pat Quinn
Governor



EMBASSY OF NEPAL

2131 LEROY PLACE N.W.

WASHINGTON, D.C. 20008

Message

September 03, 2013

I am delighted to know that the Newa American Dabu (NAD) is going to publish the third issue of Chicago Newa Newsletter on the occasion of Nepal Sambat 1134. On this occasion, I would like to express my hearty congratulations and best wishes to the Newa American Dabu and the Nepalese communities in the USA.

I am pleased to learn that NAD is actively involved in promoting and preserving Newa culture in the United States of America. It is indeed a matter of satisfaction that the Newa community is largely benefited by the various social, cultural and educational activities organized by the NAD in Chicago. I do hope that the organization will continue to engage with such activities for the welfare of Nepalese community in the days ahead.

While expressing sincere thanks to Newa American Dabu (NAD) for its contribution in the past, I am confident that the organization would be able to play meaningful role in advancing the interest of Nepal and Nepalese community in the United States.

Once again, I wish all success of Chicago Newa Newsletter.

Dr. Shankar Prasad Sharma
Ambassador

PHONE: (202) 667-4550, FAX: (202) 667-5534 E-MAIL: info@nepalembassyusa.org





OFFICE OF THE SECRETARY OF STATE

JESSE WHITE • Secretary of State

September 2013

Newa American Dabu
2541 West Jerome Street, Unit A
Chicago, Illinois 60645

Greetings:

As Illinois Secretary of State, it brings me great pleasure to offer my sincerest congratulations to Newa American Dabu upon the third installment of your premier newsletter, *Chicago Newa*.

I commend your organization's commitment and pride in promoting and preserving Newa culture. In addition, I eagerly look forward to seeing your premier newsletter, *Chicago Newa*, which will surely provide important information on significant topics of interest to Chicagoland homes and businesses.

On behalf of the people of Illinois, I offer my thanks for your ongoing commitment to improving lives and celebrating the diversity that makes Illinois great.

Again, congratulations on this milestone and best wishes for continued success.

Very truly yours,

Jesse White

Jesse White
Secretary of State



OFFICE OF THE MAYOR
CITY OF CHICAGO

RAHM EMANUEL
MAYOR

November 16, 2013

Dear Friends:

As Mayor and on behalf of the City of Chicago, it is my pleasure to extend my warmest congratulations to all involved in the Newa Amercian Dabu organization as they celebrate the New Year.

Newa American Dabu is a non-profit organization dedicated to charitable, educational, and social causes around Chicagoland and abroad. Made up of those who celebrate a Newa background, Newa American Dabu promotes and preserves Newa culture and heritage for all to explore and enjoy. This year, Chicago Newa, the flagship letter of Newa American Dabu, will join in the celebration of New Year Nepal Sambat 1134 with the publishing of their national newsletter to commemorate the activities and achievements. I commend Newa American Dabu for committed community service.

Please accept my congratulations as you celebrate this important milestone. Best wishes for much continued success.

Sincerely,

Mayor





Honorary Consul General of Nepal

Marvin A. Brustin, Attorney at Law
10 N. Dearborn St. • Seventh Floor
Chicago, Illinois 60602
United States of America
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October 2, 2013

Congratulations to Newa American Dabu. We wish you success and continued success in your goals of preservation and publication of the Newari culture and traditions and their world famous skills and talents.

We are honored at my office to issue and sign tourist visas to Nepal upon presentation of the proper information and documentation.

Very truly yours,

MARVIN A. BRUSTIN
Honorary Consul General of Nepal



नवाह मयनरु छयन मय मयनरु

NEWAH ORGANIZATION OF AMERICA

Public Charitable Organization, a 501 c3 Tax-exempt, Non-profit

September 2, 2013

Gunlaa Gaa: N.S. 1133

Keshar Man Tamrakar
President
Newa American Dabu
Chicago, IL

Hane Bahamha Bhaju Keshar Man ju:

Jwojalapa! Nhu Dan 1134 yaa Lasataye Bhintuna!

The Newah Organization of America congratulates the Newa American Dabu Chicago on the publication of the 3rd annual **Chicago Newa** magazine on the very auspicious occasion of Nepal Sambat 1134 and Mha Puja.

We would like to express our sincere appreciation for your commitment, dedication, and leadership in preserving and promoting Newa culture, heritage, and Nepal Bhasa as well as for keeping our traditions alive in the region by organizing various events. Newa culture is very rich and also the backbone of Nepal. It is our duty to keep it alive, no matter where we reside. The Newa people are spread across 130 countries in the world, and we must hope they will join us in keeping our culture and traditions alive.

We are very proud and would like to congratulate you and your entire Executive Committee on all of your accomplishments.

We commend all the Newars living in the great city of Chicago and its environs for their great efforts. On behalf of the Newah Organization of America, we wish you all the best celebrating Nepal Sambat 1134 and Mha Puja and on your future endeavors for Newah causes.

Sincerely,

Season Shrestha

Season Shrestha

President

Newah Organization of America (NOA)

NOA P.O. Box 5469 Baltimore, MD 21285 Tel: 410-372-0590 Fax: 410-372-0596 www.newah.org

MESSAGE

FROM THE PRESIDENT

I am pleased to announce that Newa American Dabu (NAD) was again successful in having a very exciting and engaged year. Our 3rd annual 'Nhu Dan' (New Year) program was celebrated with equal zeal and enthusiasm. A welcoming 'sinha' (tika) by Chief Guest Mrs. Vijaya Laxmi Malla Shrestha, a 'kokha' (sacred white thread with color fiber) and 'sagan' (appetizer) to be followed by a sumptuous meal, music, dance and singing makes this an event that has always been participated with great fanfare and excitement.

On this auspicious occasion we are fortunate to felicitate late Dr. Mohan Narayan Shrestha: pioneer Nepalese American professor, visionary and community leader who travelled throughout the USA to help establish various Nepali organizations that exist today. We were also pleased to have participation from other states including president of NOA, Mr. Season Shrestha.

We held our annual picnic in Bunker Hill on June 16, 2013 which were participated by about 200 guests. We even added a Father's Day special event and renowned artist Nalina Chitrakar got us all dancing with her lovely singing & spellbound heart breaking poems recited by legendary lyricist Mr. Nagendra Thapa.

Just like we celebrated the 106th anniversary of poet 'Kavi Keshari' Chittadhar "Hridaya" last year, this year we had the opportunity to celebrate the 95th anniversary of social activist and writer Prem Bahadur Kansakar. At the same time, we also had the opportunity to felicitate Professor Manik Lal Shrestha as well as president of Pasa Pucha Guthi (UK) Bal Mukunda Joshi, president of World Newa Organization Dr. Bal Gopal Shrestha and writer Sri Laxmi Shrestha. We have also been able to upload Professor Manik Lal Shrestha's speech on YouTube video. Link: <http://www.youtube.com/watch?v=3FIEhToL4c>

Thus, Newa American Dabu has been going from strength to strength year after year. We were also successfully in raising more than \$5000 through our annual magazine this year.

Despite our limited finance ability, we felt it was our duty to extend some finance support to writer Ram Shekhar felicitation committee in Kathmandu and writer Chhetra Bahdur Kayestha for the treatment of his wife.

Keeping our children exposed and engaged in Newa language and culture has been at the forefront of our work and thus has tried to heavily engage them in social programs. We have thus also dedicated a children section in the 'Chicago Newa' magazine.

We are still very much part and parcel of the Nepali community in Chicago. It is for this reason; we have extended invitations to members from other Nepali and American community to participate in our picnic and cultural program. This is something we will continue to do and will reach out to other Newa organizations both in USA and abroad and exchange ideas and information

even more actively in the near future. We also welcome ideas and comments from every corner of the American and Nepali community. We also are looking forward to holding Nepal Bhasa language classes, ihi and Kayeta puja (bratabandha) ceremony in the near future. We are also in the process of applying for 501C tax exemption.

The Newa culture has a rich language, a script that can be written in multiple formats and has more than one hundred festivals and rituals. Then there is the artistry, architecture, music and ever so popular culinary delights. One can spend a life time exploring the intricate details of the richness of the Newa culture. Indeed, this is a culture that has stood the test of time despite all the ordeals and upheavals of Nepali history. It is thus our responsibility and honor to keep our culture alive, to meet up to the challenges of incorporating its strong values to our younger generation which will give them a true identity in the context of American society.

Finally, I would like to thank all those who have dedicated their time and energy to uplift and uphold our inherent rich culture and language.

Subhay (Thank You)

Keshar Man Tamrakar

Executive Committee of NEWA AMERICAN DABU



Keshar Man Tamrakar
President



Shrawan Shrestha
Vice-president



Junoo K Tuladhar
Secretary



Uday Maharjan
Treasurer

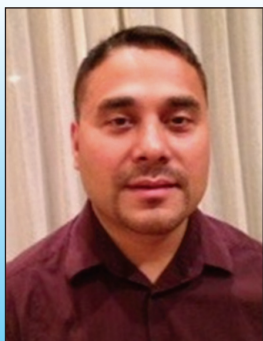


Sushil Joshi
Member



Kiran Byanjankar
member

Executive Committee of NEWA AMERICAN DABU



Prawan Ranjit
Member



Manesh Pradhan
Member



Sarita Dhaubhadel
Member



Raju Prajapati
Member



Isha Shrestha
Member



Radha Krishna Shrestha
Member



Rami Pradhan
Member



Kedar Manandhar
Member

The importance of creating a will.

A will is one of the most important documents you'll ever create in your lifetime. Your will can clearly state who will be guardian of your minor children, who will inherit your assets, when they will inherit your assets, and any conditions that must be met for them to receive your assets. Yet, according to a legal services website RocketLawyer.com, almost 50% of Americans do not have a will.¹

If you die without a valid will, the court does not have your instructions to follow, and it has no way of knowing how you may have wanted to distribute your assets. The state where you lived steps in and makes the decisions for you, according to the distribution schedule set forth in its intestacy statutes. The state's decisions may or may not conform to your wishes, or do what is best for the people closest to you. And your loved ones will likely have to hire an attorney and incur delays to determine who will receive your assets.

Common misconceptions.

My assets are so small that a will is not necessary.

You are generally worth more than you think. Even if some possessions do not hold great monetary value, they could hold an enormous amount of sentimental value—and that's something you can't put a price on. Failing to indicate who receives these treasures in your will can cause friction among family members that lasts for decades.

When I die, my spouse will get all of my assets.

Maybe, and maybe not. Any assets held jointly with right

of survivorship automatically pass to the joint owner. And assets with a beneficiary designation, such as IRAs, life insurance, and annuities, pass as stated on the beneficiary form. What happens when your surviving spouse dies? What happens if your beneficiary form is outdated? Will your children receive their share at too early an age? Does your spouse have the financial skill to manage the family wealth?

I can create a will on my own and save the legal costs.

"Do-it-yourself" wills often do not contain all of the necessary components as required by state law. Anyone who might benefit from an invalidation of your will can contest it, and if the courts decide in his or her favor, your estate may have to pay for all legal costs. The few dollars you save now can cost your loved ones thousands of dollars later.

I don't want my final wishes to be set in stone. I'll create a will later in my life.

The terms of a will can change as often as needed. Legal experts agree that you should reexamine your will periodically to make sure it is up-to-date. A will should receive a "checkup" whenever there is a substantial change in your life.

How to create a will.

Drafting a will is difficult and is not an endeavor you want to tackle single-handedly. It's important that you call on the services of an estate-planning lawyer. A lawyer might help you:



- Determine what type of will you need
- Make the right decisions as to how your assets should pass
- Change the terms of an existing will, if appropriate
- Save on estate taxes
- Take advantage of estate planning opportunities people often overlook

Life insurance and wills.

How does life insurance fit into the picture? Life insurance is a vehicle you can use to help make sure your estate has the cash needed to pay expenses at your death, such as funeral costs, debts, and estate taxes. Without liquid assets, the estate may be forced to sell assets—securities may have to be sold in a down market and other assets may have to be liquidated at a discount. In most instances, life insurance proceeds are paid income tax-free to your beneficiaries. If desired, life insurance can be owned by a trust or a third party and also not be subject to estate taxes.

Don't wait until it's too late.

Creating a will forces each of us to come face-to-face with our own mortality—and dealing with death is difficult. But it will be much more difficult for your loved ones if you don't have a will. To ensure that your will is legally viable, seek the services of a qualified attorney to draft and refine it.

This educational third-party article is provided as a courtesy by **SURESH BASYAL**, Agent, CA Ins. Lic. #0122834, New York Life Insurance Company. To learn more about the information or topics discussed, please contact **Suresh Basyal** at 309-750-2383 or sbasyal@ft.newyorklife.com also can visit www.sureshbasyal.com to learn more.

Neither New York Life, nor its agents, provides tax, legal, or accounting advice. Please consult your own tax, legal, or accounting professional before making any decisions.

¹Yahoo! Finance, "Half of Americans with Kids Set to Die Without a Will," May 6, 2012, Lisa Scherzer, The Exchange, <http://finance.yahoo.com/blogs/the-exchange/half-americans-set-die-without-193140015.html>.

#44 Live your life with theirs in mind.

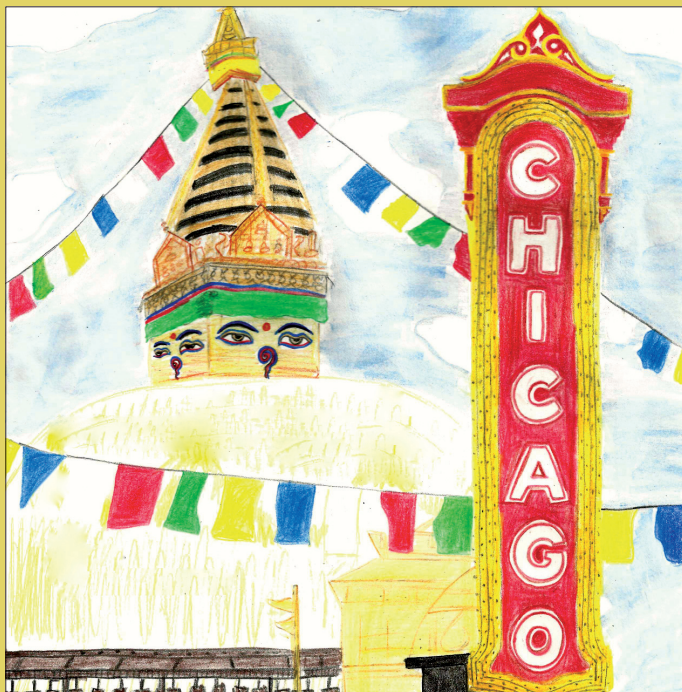
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Chicago Newa cover arts competition



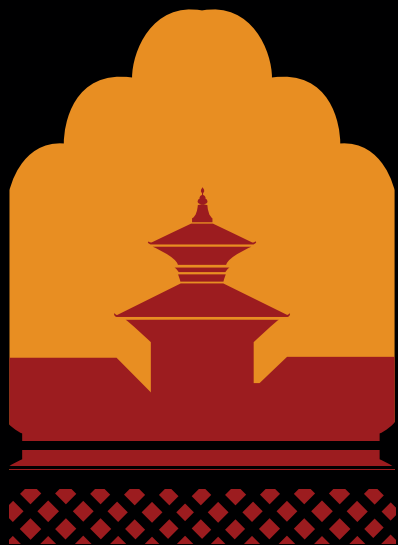
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नेवाः संस्कृतिइ स्वन्ति नखः

प्रेम हिरा तुलाधर
नेपाः



भाषाः साहित्य, संस्कृति व कलाय् तःमिपि नेपाः देय्या नेवाःतय्सं दयदसं थीथी नखः चखः हना वयाच्वंगु दु । थथे हना वयाच्वंगु थीथी नखः चखः मध्ये छगू तःधंगु मौलिक नखः स्वन्ति खः । गुगु नखः कौलागाः त्रियोदशी निसं कछलाथ्व द्वितिया न्यान्हु तक वःपुजा, खिचापुजा, लक्ष्मीपुजा, म्हपुजा व किजापुजा यानाः न्यायेका वयाच्वंगु दु । थ्व न्यान्हुयात यम पञ्चक नं धाइ । थ्व न्यान्हु मध्ये नं स्वन्हु लक्ष्मीपुजा, म्हपुजा व किजापुजा यानाः सकल नेवाःतय्सं धुमधामं न्यायेकीगु जुयाः थ्व नखःयात स्वन्ति धाःगु खः । थ्व स्वन्हु मध्ये नं विशेष मानय् याइगु दिन म्हपुजा खः । म्हपुजा छाय् यायेगु याना तःगु धैगु बारे छगू ऐतिहासिक घटना दुगु जुयाच्वन । न्हापा लिच्छवि कालय् स्वनिगःया विशालनगर शहर छगुलिं मिं नयाः ध्वस्त जूगु उगु थासं बचये जुया वये फुपिं सकसिनं थतः पूज्यानाः सगं कायेगु यात । थुकथं म्हपुजा यायेगु भीगु परम्परा च्वनाः संयोगवस थुखुन्हु हे नेपाल सम्वत कथं न्हूदं जुगुलिं नेवाः समुदायलं न्हूदया न्हापांगु न्हि खुन्हु न्हूदं व म्हपुजा छन्हु हे मानय् यायेगु याना वयाच्वंगु दिं थ्व नखः मेमेगु जातिय संस्कृति नापं ज्वःमलाःगु थःगु हे कथंया दर्शन व आदर्श जाःगु मौलिक नखः खः । थुगु नखः खुन्हु थतः थःम्हं म्हसीकाः थःगु आत्माया छें जुयाचंगु थःगु म्हायात पुजा यायेगु चलन दु । अले थ्व म्हपुजा थः याकःचिया जक पुजा मजुसं सकल छें जःपिं नापं छथासं मुनाः न्हायाइपुक याइगु पुजा खः । यदि थःगु छेंया सुं नं छें जः देशं पिने वनाच्वंगु जूसां वया प्रतिनिधि कथं दयेकाः खेलुइताः च्याकाः च्याःगु खेलुइताः व सगं मन्दलय् हे तयेगु याइ ।

स्वन्ति नखःया न्यान्हु मध्ये न्हापांगु दिनय् वःयात नकाः वःपुजा याइ । खिचापुजा खुन्हु थःथःगु छेंय् लहिना तःपिं खिचातय्त व पिने च्वपिं खिचातय्त नं पुज्यानाः नकाः त्वंका खिचापुजा याइसा छें छखां बं पुनाः भ्यालय् लुखाय् भः भः धायेक तप्वः स्वाँया स्वाँमाः तया सन्ध्या इलय भ्यालय् लुखाय् पाल्वा मत तयाः लक्ष्मी द्यो दुकायाः लक्ष्मी स्थीर यायेत बहनिइ धुकुतिइ तयातःम्ह लक्ष्मी द्यो पुज्यानाः भव्य नइ ।



शिकागोय् म्ह पुजा याना च्वंगु

वयां कन्हय् म्हपुजा खुन्हुं सकस्यां स्वः ल्हुयाः शुद्ध जुयाः माःमाःगु ज्वरे यानाः म्हपुजा याइ । म्हपुजा यायेत दकले न्हापां गणेशो न्हयोने तयाः थःथः पिनि छेंया चलन कथं लः चाः तयाः पाताखं मन्दः दयेकी । उकी दुने चिकं मन्दः, ताय्, आखें आदि बीभःया घेरा दयेकाः सिन्हः तिकाः, तप्व स्वाँ, समयबजि, सिसाबुसां छायाः जजंका वखायेकाः धुँ धुंपाय् इताः च्याकाः छचाखें माँ, अबु, दाजु किजा, तता केहेँ, कलाः भाःत, काय्, म्हायाय्, थःथिति इष्टमित्र जःलाखःला दयाच्वनी । अले थिपिं फुक्क न्हायाबलें मिलेचले जुया च्वनेमाः धैगु प्रतिक कथं लुमंकेत चाकलाक मन्दः च्वयाः अनहे बीभः स्वाँ व्वयेगु याइसा आत्म व दीर्घ जीवनया प्रतिक कथं चिकं मन्दः थाइ । मन्दः च्वये सिधलकि छेंया थकालिं निसं भवःलाक्क मन्दःया न्हयोने च्वनाः सुस्वास्थ्य व समृद्धिया भिन्तुना देछाया छेंया नकिं नं सकसितं पुज्याना तःसिब्व, खेलुइताः लः ल्हाना विइ । म्हपुजा याना च्वंम्हस्यां नं जाकिं पुज्यानाः थःगु जीवन खेलुइताः थें च्यानाः निस्वार्थ रुपं त्यागि जुयाः छचाखेसं जः हवलेत खः धैगु प्रतिक कथं खेलुइताः कया मन्दलय् तइ । तःसिब्व नं लः ल्हाना कयाः तसिब्वय् च्वंगु जजंका वखायाः ग्वय्स्वाँ, ग्वदावरी स्वाँ छुइगु याइ । थी थी सिसाबुसाया नापं गबलें पूमजुइगु तःसिब्व गबलें ध्व मगिइगु ख्वःसिं व गबलें सुक् मचिनीगु ग्वय्स्वाँ नं स्वन्ति नखःया विशेषता खः । तःसिं शुद्ध जुया च्वनेगुया नापं ख्वःसिं व ग्वय् स्वाँलं जीवनय् वइगु अनेक समस्या नापं सामना याये फइगु संकेत याइ । अनलि खेंय सगं कयाः भिंभिंगु ज्या यानाः जीवन सफल जुइमा धकाः आसिका यानाः न्हून्हूगु तिसा वसतं पुनाः सगं कयाः साःसाःगु नयाः

त्वनाः म्हपुजा याइ । उकिं सकल नेवाःतय् नितिं म्हपुजाया दिं दकल्य् सन्तुष्टिया दिं खः ।

म्हपुजाया कन्हे खुन्हु भीसं किजापिन्त किजापुजा याना वया च्वनागु दु । दच्छि तक्क पियाः वइगु थ्व किजापुजा यायेगु तसकं हे न्हयइपुसे च्वंगु दिन खः । थुखुन्हु नं म्हपुजा खुन्हु थें मन्दः च्वयाः मन्दःया न्हयोने किजायात प्येतुकाः खेलुइताः व तःसिब्व लःल्हानाः पुज्यानाः धौ सगं, ख्येंय् सगं बियाः किजापिन्त भिन्तुना देछाइ । थबल्य् किजापिसं नं ततापिन्त उपहार विइगु याइ । किजायात तायं पूज्यानाः आशिर्वाद बियाः किजां ब्यूगु न्ह्यागु हे वस्तु जूसां स्वीकार याना काइ । दच्छिइ छकः थःगु छेंय् वइम्ह किजायात फक्को माने यानाः नके त्वंके यानाः ग्वाः मसला बियाः छ्वइ । वरु थुखुन्हु किजा मदुपिं ततापिनि व तता मदुपिं किजापिनि म्हाइपुसे च्वनी । न्हापा न्हापा तच्चः जुयाच्चम्ह किजायात यमराजं काः वःबले किजापुजा यायेमानि धकाः पनाः मन्दःया चिकं मगंतले, ख्वःसिं ध्वमगी तले व ग्वय्स्वां सुकू मचिंतले यंके दइ मखु धकाः तताम्हेस्यां यमराजयात थः किजायात यंके मरु धैगु जन धारणा दुगुलिं भीगु नेवाः समाजय् किजापुजाया तःधंगु महत्व दु ।

अले थुगु स्वन्ति नखः नापं नेपाल सम्बतया न्हूदँया खं नं स्वाः वःगु दु । म्हपुजाया दिं खुन्हु हे नेपाल सम्बतया सुभारम्भ जूगु खः । थ्व नेपाल सम्बत सुरु जूगु छगू विश्वया

इतिहास, विश्वया सभ्यता व संस्कृति छगू अविस्कं घटना खः । यें देय्या छम्ह मध्यम वर्ग परिवारया सडखधर साखाःजु उगु ईया जुजु राधव देवया वचं कयाः थःगु देश थःगु राष्ट्रया नामं नेपाल सम्बत चल्य् यानाः थःगु देय्या सकल जनतातय्गु त्यासा पुलाः सकसितं ऋण मुक्त यानाः छगू न्हूगु समाजया सृजना यात । थुगु घटनायात सडखधर साखाःया तःधंगु छगू ऐतिहासिक देन धकाः थौतक्क मान्य याना वयाच्चंगु दु । खला थ्व घटनाक्रम दुने ख्वपया व महान सिद्धिबन्त वैज्ञानिक ज्योतिषी यात नं लुमंकेमाः गुम्हस्यां मदुमति व विष्णुमति स्वानाच्चंगु लखु तिर्थया फि लुं जुइगु शुभ साइत पिकयाः नेपालय् आर्थिक क्रान्ति यात । थुकथं नेपाल सम्बतया प्रवर्तक शडखधर साखाःजु खः । थुगु नेपाल सम्बत जुजुया अनुमति कयाः व्यवहारय् सार्वजनिक रुप लागु याःगु खः । थौं नेपाल सम्बत चल्य् जूगु नं ११३३ दं फुना ११३४ दं काल ।

थुगु महान ज्यायात कदर यासं नेपाल सम्बतया पुवर्तक शडखधर साखाःजुयात नेपाल सरकारं राष्ट्रिय विभूति घोषित याःगु दुसा नेपाल सम्बतयात राष्ट्रिय सम्बत धकाः घोषणा याये धुंकुदु । खला थुगु सम्बत मल्लकाल व राणाकालया प्रारम्भ तक्क राष्ट्रिय सम्बत कथं छयला वयाच्चंगु खःसा चन्द्र शम्शेरया पालनिसं व्यवहारिक मजुल धकाः थुगु सम्बतयात बहिष्कार यानाः विक्रम सम्बत छयःगु खः । थुकथं ११३३ दं न्ह्यो निसं न्हयाना वयाच्चंगु नेपाल सम्बत सकल नेपाःमिपिनिगु सम्बत खः । थ्व खंय् भी सकलें गोरवान्भीत जुयाः थुगु सम्बतयात सरकारी ज्याखंय् छयलाबुला याकेत पलाः न्ह्याके माःगु दु । थ्व हे भवलय् नेपाः देय् न्यंक सकल नेवाःतय्सं व्यक्तिगत, संसगत रुपं भिन्तुना कालबिल यायेगु कथ थिथी ज्याभवःत न्हयाका वयाच्चंगु दुसा थगुने निसं राष्ट्रिय रुपं न्हूदँ समारोह समिति दयेकाः नेपाल सम्बत कथं न्हूदँ हना वयाच्चंगु दु । अफ्क नेपाः देशय् जक मखु अमेरिका, यूरोप, अष्ट्रेलिया आदि थिथी देशय् च्वनाच्चपिं नेवाःतय्सं नं विभिन्न ज्याभवः न्हयाकाः नेपाल सम्बत कथंया न्हूदँ व म्हपुजा न्ह्याइपुक न्यायेका वयाच्चंगु भीसं बुँखं न्येना तस्वीर स्वया वया च्वनागु दु । थुकथं भीस थिथी ज्याभवःत यानाः दंय्दंसं म्हपुजा खुन्हु जोश जांगर व उत्साहलं न्हूदँ न्यायेका वया च्वनागु दु । थज्यागु ज्याभवलं भी सकसितं भीगु संस्कृति प्रति माया मतिनां जायेका ब्यूगु दुसा भीगु संस्कृतिया संरक्षण व संवर्द्धन यायेगुलिइ तिबः ब्यूगु दु ।

थुकथं स्वन्ति नखः व न्हूदँ सकल नेवाःतय्गु तःजिगु तसकं महत्वपूर्णगु व उल्लेखनिय नखः खः । अले भी नेवाःतय्गु म्हसीका ल्यंका तय्त नेपाः देशय् जक मखु संसारया न्हयागु थासय् च्वना च्वंसां नं भीपिं सकलें जानाः स्वन्ति नखः व न्हूदँ भः भः धायेक न्यायेका च्वने माःगु दु ।

मय्जु प्रेम हिरा तुलाधर लजगा कथं नेपाल भाषाया उप-प्राध्यापक खः । वय्कःया थि थि च्वसू नेपाल भाषाया पत्र-पत्रिकाय् ब्वने दु । वय्कःया अनुसन्धानात्मक कृति “निष्ठानन्द व ललित विस्तर” सफू ११३२ सं पिदंगु खः ।



नूदँया सिंतुना

नेपाल सम्बत ११३४ या लसताय् सकल नेपाःमिपिन्त मिन्तुना !
Happy New Year Nepal Sambat 1134

Bishnu & Sarmila Phuyal
Mt. Prospect, Illinois



चर्या



मेरिसा स्थापित
नेपाः



चर्या ध्यागु बज्रयान अन्तर्गत पुजा याइपिं द्यःत्यगु प्याखंयात धाइ । परापूर्व कालं निसैं बौद्ध पुजा क्रियाय् गुध्य व बाह्य रुपं चर्या प्याखं छयला बुलाय् वया च्वंगु दु । न्हापां निसैं भी बज्राचार्य गुरुजुपिसं पुजा क्रिया याये बले जक थ्व चर्या प्याखं यात छयेलीगु याना वया च्वंगु खः । तर थ्व प्याखंयात दकल्य् न्हापां प्यक्वःगु विश्व बौद्ध सम्मेलनय् स्व. सानु काजी बज्राचार्य, चिनिकाजी बज्राचार्य व मेपिं बज्राचार्य गुरुजुपिसं सार्वजनिक याःगु खः ।

नेपाः देय् तसकं तःजिगु दे खः । भाय्, संस्कृति, कला, प्याखंया लिस लिसैं थी थी थाय्या देगः व देगल्य् क्रिया तःगु वासुकला व देगःया न्त्योने ल्हुइकीगु थी थी प्याखं विदेशयतकं तसक वय् वय् जू । चर्या प्याखं नेपाःया थःगु हे मौलिकतां जाःगु नेवाःतय् प्याखं खः । चर्या प्याखनय् तिंछु बाहेक छुं नं मेगु बाजं छयेली मखु । अथेसां राग कायेबले डबडब धाःसा छयेली । तर थौं कन्हय् चर्या प्याखंयात अभ् अष्वः आकर्षक यायेत खिं, बासुरी नं छयला वयाच्वंगु दु । चर्या प्याखनय् आतंक छयला बुलाय् वःगु मध्ये तालत जति, भ्रुप, पारकार, माथ आदि यानाः भिंच्यागू दु ।

राग छुं नं संगीतया छगू माःगु अंश खः । चर्या म्ये हालीबलय् नं रागयात छयेली । चर्या म्ये हाले न्हयः रागया लय् अनुसार आह हा.. हा... हा... हे आदि कयाः राग कायेमाः । अले जक चर्या म्ये सुरु जुइ । अथे हे यानाः चर्या



नेपाःया आर्चायतयसं थुकियात प्राकृतिक संस्कृति धकाः धाई । नेपाःया थज्यागु तसकं च्वन्त्यागु संस्कृतियात संरक्षण यायेत चर्या प्याखंयात सम्बर्धनया तसकं आवश्यक जू । चर्या प्याखंया विकासं भीगु देया पर्यटकिय क्षेत्रयात नं तिबः विइगु खँय् निगू मत जुइ मखु ।

म्ये सिधये त्येकाः नं बहे कथं राग कायेमाः । चर्या म्येय् आतंक छयला बुलाय् वःगु रागत भैरव, कामोद, नट, गोदग्री, गुन्जली आदि यानाः पीप्यपु दु ।

चर्या म्येय् छयःगु भाय्या विषयलय् थी थी विद्वानतय्गु थी थी विचाः दु । नेपाःया आर्चायतयसं थुकियात प्राकृतिक संस्कृति धकाः धाई । नेपाःया थज्यागु तसकं च्वन्त्यागु संस्कृतियात संरक्षण यायेत चर्या प्याखंयात सम्बर्धनया तसकं आवश्यक जू । चर्या प्याखंया विकासं भीगु देया पर्यटकीय क्षेत्रयात नं तिबः विइगु खँय् निगू मत जुइ मखु ।

थ्व खँयात नुगलय् तयाः नेपाःया मौलिक चर्या प्याखंयात विदेशय् नं प्रचार व छयेलेगु ज्याय् भाजु प्रज्वल रत्न बज्राचार्य पाखें डान्स मण्डल संस्था चायेकाः आः अमेरिकाया पोर्टलायण्डय् थ्व प्याखंया संरक्षण व विकास यायेगु ज्याय् थःत पाना च्वंगु दु ।

अमेरिकाय् जक लिमकुसे एसिया, यूरोपय् नं वय्कलं थी थी कक्षा व कार्यशाला नं न्त्याकाः चर्या प्याखं हलिमय् चाकःछिं व्यापक याना च्वंगु तसकं च्वछाये बहःगु ज्या खः ।

मयजु मेरिसा स्थापितं चर्या प्याखं तसकं बांलाक हुलाः थःगु प्रतिभा व्वया दीगु दु । नेपाल भाषां च्वयेगु वय्कःया थ्व न्हापांगु कुतः खः ।

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नेपाल सम्बत ११३४ या
लसताय् सकल
नेपाःमिपिन्त भिन्तुना !

**Happy New Year
Nepal Sambat 1134**



**Ganesh, Suchitra
&
Gehendra Karmacharya**
Chicago

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नेपाल सम्बत ११३४ या
लसताय् सकल
नेपाःमिपिन्त भिन्तुना !

**Happy New Year
Nepal Sambat 1134**



**Surya, Krishna,
Isha, Alisha
&
Sukrins Shrestha**
Chicago

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नेपाल सम्बत ११३४ या
लसताय् सकल
नेपाःमिपिन्त भिन्तुना !
**Happy New Year
Nepal Sambat 1134**



Dr. Roshan Shrestha
Chicago

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नेपाल सम्बत ११३४ या
लसताय् सकल
नेपाःमिपिन्त भिन्तुना !
**Happy New Year
Nepal Sambat 1134**



Bijay Maharjan
Chicago

लक्ष्मी यन्त्र



मीना बज्राचार्य

नेपाः

—“यो मां प्वाः स्यात धया । आया बा ! बा ! आया मां जितः प्वाः स्यात । आया आया.....” सुथ जुइ हे मलावं निसें जुजुकाजिया मचां प्वाः स्याकाचन । अथेला निन्हु स्वन्हु न्ह्यनिसें हे प्वाः स्याः धकाः हालाच्वंमह वया याकः काय् । जि हे जीनि धकाः छें दुगु बायू सचेजुइगु पाचः सा गुबलें इमू तयाः क्वालः दायेकाः त्वंका च्वन । तर लनिगु पलसा भन् भन् मचां प्वाः स्याका हल । डाक्टर क्यंवेनेत धेवा दुगु मखु । थौकन्ह्य भतिचा धेवां गाःगु मखु । डाक्टर क्यंवन कि न्ह्यागु जूसां म्हय् च्वंगु दक्व टेष्ट याकी । द्रलंद्र धेवा मज्वंक क्यंवेनेगु हे बेक्कार । तर वयाके धाःसा हाम्वः ग्वछि दुगु मखु । ज्या दुगु स्वयेबल्य् लिमलागु स्वयेबल्य् धाःसा धेवां वा गायेकेत गायेमाःगु खः । तर अभागीको खप्पर जहाँ गए पनि ठक्कर धाःथें जुजुकाजि न्ह्याथाय् जागिर नःवंसां धेवा कायेफुगु मखु । सरकारी जागिर जूसा धकाः ज्या यासां मयासां लय् लय् तलब वयाच्वनी । तर वयागु प्राईभेट व नं अस्थाई जागीर ।

उकि थीथी मनूतय्सं लक्ष्मी यन्त्र थःपिन्त याःगु फाइदाया बारे ल्ववनापुस्से च्वंक कनाच्वन । मानौ लक्ष्मी यन्त्र तयेसात कि स्वयम् लक्ष्मी हे बिज्याना धेवां वा गायेका हयाच्वनी थें च्वंक । इमिगु खँ न्येना जुजुकाजियात नं भुमिइ यंकल । वं पासा याके न्येन— “थुकिया मू गुलि तू लय् ?” मदन धाल— “छगू यन्त्रया भिन्त्याद्व । अझ उकिइ हे घाना वइगु लुँयागु लक्ष्मीया पालि, लक्ष्मीया मुर्ति व लक्ष्मीया जन्त्रनाप याना छगु सेटं कालकि नीन्याद्व ।”

सकस्यां धेवाया लिमला धाथें धेवा दुहाँ वलकि उगुथुगुं धेवा पुपुं गाइमखु । उकिसनं जुजुकाजिया छेंय् गुबलें सु मफु गुबलें सु मफु । आ मचायात क्यंमवसें मगात छुयायेगु धका जुजुकाजि वाथा वाथा कना च्वन ।

“आ जिं सुयाके धेवा त्याय् काःवनेगु ? सुनां बी जितः धेवा त्याय् ? थःथितिं नं थज्याबले भन् हवाय्चवाय् याइ । वरु पासापिन्के त्याय् काये मालि का ।” वं मनमनं क्वछित । हाकनं वं विचाः यात —“पासापिं नं वहे तालयापिं नि खनी । भन् धेवा मदु बले ला इमिगु फाइनान्स कम्पनीइ धेवा तये हिं धाःवइपिं । इमिगु फाइनान्स कम्पनी लाखे ब्याज नं यक्को दु हँ । ब्याजं हे दक्व छेंय् खर्च तरे यायेत गाः हँ । हरे जिके धेवा दुसा ला जिं हे फाइनान्स कम्पनी चायेकाः इमिसं स्वयां दुगछि ब्याज बी नि । अज्यापिं मनूतय्सं जितः छु त्याये बी ?”

उखुन्हु छकः नं जुजुकाजिं वया हे क्याम्पसय् ब्वंमह पासा हेराचा नापलात । जुजुकाजिं छुं खँल्हाये मलावं वं वयागु सहकारी कम्पनीया नि ध्वाँस त्वःतल । मानौ वयागु सहकारीया बचत खाताय् धेवा जम्मा यायेवं अथें हे लक्ष्मी माता बिज्यानाः धेवाया वर्षा याना बी थें च्वंक खँ थ्वयेकल । हाकनं उखुन्हु छकः छेंय् हे वयाः जहानम्हेसिया पासा छम्ह

वयाः जीवन बिमा या धकाः हाःवल । थन धेवाया अभाव जक मखु दैनिक उपभोग्य सामानया अभाव व हाहाकारं यानाः नयेमखनाः धितिधिति पनाच्वंबले वयागु जीवन बिमाया खँ । अझ धेवा तयेत छुं याये म्वाः हँ । तसकं अपु । लय् लय् पतिकं द्रछि द्रछि तयाच्वंसा गाः हँ । हाकनं धेवा बिमा कम्पनी थ्यंक वयाः तःवयाच्वने नं म्वा हँ । इपिं हे छें छें वयाः काःवये हँ । थ्व खँ न्येनाः जुजुकाजिं वया कलाःयात नरथक्क हक्कल —“कायेत धकाः काःवई । बिइत सु वइलय् ? छिमि घाँय् घाँय् बाज्यां ब्यूवइला ? धेवा तयेत अःपु कायेबले गुलि थाकु जिं मस्यूला ? उफ् ! न्ह्याम्ह नाप लासां इमिगु कम्पनीइ धेवा तये हिं जक धाःवइपिं । थ्व देशय् बैंक, सहकारी, बचत, बिमा, फाइनान्स कम्पनीत नं गुलि जक दुगु । छेंखा पत्तिकं धइथें थज्यागु कम्पनी जक जुइधुंकल । ज्या याना नये मंमदु कतःपिनि हि चःति हायेकाः कमेयाना तःगु धेवा मुनाः बिस्युंवेनेगु दाउ का ।”

मनय् अनेक खँ दासि वयाः भुले जुयाच्वंबले जुजुकाजिया जहान नानी शोभाया ख्वखना सः वयागु न्हाय्पने दुहाँवन । “का याकन धया बौम्ह, मचा भन् भन् तच्चः जुइधुंकल धया । न्ह्याथाय् वनाःसां धेवा त्याये कया निहं । मचायात क्यं मवसें मगात ।” कलाःया

खँ न्येनाः जुजुकाजि छैय् च्वने हे मफुत ।
प्यनय् मिं पूम्ह थें वाथा वाथा कन । छें
पिहाँ वल । उबले हे वया मचाबलें निसेंया
पासा त्वाल्य हे च्वम्ह मदनचा लुमसे
वल । न्हापाला वहे त्वाल्य च्वम्ह खः ।
तर थौकन्हय् खुसिबुई न्हूगु छें दनाः च्ववने
धुंकल ।

मदन ! अय् मदन ! धाधां वं गेटय् घण्टी
न्यायेकल । घण्टीया सः तायेवं खिचां नि
खँ फःवल । खिचाया ह्वाउँ ह्वाउँ सलं
जुजुकाजि थारा न्हूल । पलख लिपा ज्या
याइम्ह वयाः खापा चायेकल । कोथाय् फ्येतुइ
मलावं मदन नं दुहाँ वल । वं छुं धायेमलावं
मदनचां वयागु खँ नि कन । वं छें दनाः तधंगु
पुरुषार्थया ज्या याना केनागु दसि बियाच्वन ।
जुजुकाजिया धाःसा वाथा वाथा कनाः वयागु
खँ न्येना च्वन । तर वयागु खँ वं थुया च्वंगु
मदु । केवल न्येना च्वंगु दु बस् । थःगु दक्व
वृत्तान्त कने धुंकाः तिनि जुजुकाजि वाथा
वाथा कनाः हथाय् चायाच्वंगु वाः चालला
छु थें वं छाया छु जुल छन्त ? धका बल्ल
न्येन । वं थःगु अभाव व मचा म्हंमफुगु खँ
कन । उलि न्येनेवं हाकन वं थःगु वृत्तान्त
कनेगु शुरु यात ।

“लक्ष्मी यन्त्र” । खः थ्व लक्ष्मी यन्त्र छैय् पुजा
कोथाय् तयाः पुज्यात धाःसा छैय् धेबा ला
अनं वः थनं वः मदेयक दुहाँ वया च्वनी ।
सुनां नं भौगु सम्पत्तिई मिखा वंके फइमखु ।
धन थीर जुइ । लक्ष्मी सदां बास याइ । थ्व
लक्ष्मी यन्त्रं ला जिं नं सम्पत्ति जोरे यानाः
छें दने फुगु नि पासा । अझ थुक्रिया प्रभावं
गुबलें त्वचं नं कइमखु । सकलें स्वस्थ
जुयाः सुखं म्वाये दइ । थुक्रिया हे व्यापारं
जितः प्रशस्त गाः । उकिं जिं जागिर सागिर
नं त्वःता बिया । आला थ्वहे लक्ष्मी यन्त्रया
व्यापार का । छं टिभिइ मस्वयाला पासा ?
टेलिसपय् थुक्रिया विज्ञापन न्हिं न्हिं बिया

हयाच्वंगु दु, का स्व आ नं वयाच्वंगु दइ ।”
वं टि.भी चायेकाः क्येन । धात्थें टि.भीइ
उक्रिया हे विज्ञापन वयाच्वन । उकिइ
थीथी मनुतय्सं लक्ष्मी यन्त्रं थःपिन्त याःगु
फाइदाया बारे त्वःवनापुरसे च्वंक कनाच्वन ।
मानौ लक्ष्मी यन्त्र तयेसातकि स्वयम् लक्ष्मी
हे बिज्याना धेबां वा गायेका हयाच्वनी थें
च्वंक । इमिगु खँ न्येनाः जुजुकाजियात नं
भुमि यंकल । वं पासा याके न्येन— “थुक्रिया
मू गुलि तू लय् ?” मदनं धाल— “छगु
यन्त्रया भिन्त्याद्व । अझ उकि हे घानाः वइगु
लुंयागु लक्ष्मीया पालि, लक्ष्मीया मुर्ति व
लक्ष्मीया जन्त्रनापं यानाः छगू सेटं कालकि
नीन्याद्व ।”

लक्ष्मी यन्त्रया मुल्य खनाः जुजुकाजि थारा
न्हूल । नीन्याद्व ! जुजुकाजिया स्वयेबलय् व
द्यमां वैद्यतय्सं बिइगु जन्त्रया मू थें निसः
स्वसः तका जक जुइ धका सखे बिचाः
याःगु जुइ । उलिमछि धेबा खँबले थारा
मन्हुइगु नं गनं ? वंला गुबलें बिचाः तर्क
मयागु । उलिमछि धेबा गन काः वनेगु ?
वयाके उलि धेबा दुसा ला व थुगु ईलय्
मदनचिथाय् मखु थःम्हं मफुम्ह काय् ज्वनाः
डाक्टरथाय् वने धुंकल जुइका । वं थम्हं थःत
हे धिक्कार यात —“हरे ! धिक्कार हे का
जितः । थ्व लक्ष्मी धाइम्ह नं सुयाथाय् धन
दु वयाथाय् जक बास च्वंवनिम्ह जुयाच्वन
का । गरीबया ला ख्वाः हे स्वइमखुम्ह ।
जि गज्याथाय् वयाः समय बरबाद याये
लात । जि काय्या अवस्था छु जुया च्वने
धुंकल जुइ ।”

उबले हे वया जहान नानी शोभां मचा भन्
तच्चः जुयाः अस्पताल यंका । याकनं न्ह्याथे
यानासां धेबा ज्वनाः वा धकाः मोबाइलं याना
हल । जुजुकाजि व्वाय् अस्पताल वन । थके
दुगु बातोलाया अंगू मियाः वासः याकल ।

धन्य ! ईलय् अपेन्डेक्सया अपरेशन याके
खंगुलिं मचा बचेजुल ।

छुं दिं लिपा जुजुकाजि अफिसय् लोडसेडिङ्ग
जुयाः ज्या मजगुलिं पत्रिका स्वया च्वन ।
उबले अचानक पत्रिकाय् मदनचिया तस्वीर
छापे जुया च्वंगु खन । वं बिचा यात—
“ओहो ! मदन छ ला तधंम्ह हे मनु जुल
का ।” वं तस्वीरया च्वसं च्वंगु आखलय्
मिखा व्वाकल । अन हेडिङ्ग च्वया तल
“लक्ष्मी यन्त्रं ग्राहकतय्त भंग लात ।”
काचाकाचां क्वय् व्वना स्वल । अन थथे
धकाः च्वया तल —“लक्ष्मी यन्त्र धकाः सोभा
सीधा जनतायात भंग लानाः च्वपिं छथ्व
मनूतय्त पुलिसं ज्वंगु दु । इमिसं लुंयागु
धकाः नक्कली सामान मियाः ग्राहकतय्त
ठगी यानाच्वंगु खः । लक्ष्मी यन्त्रयाबारे गुलि
नं प्रचार प्रसार जुल व दक्व मिथ्या खँ खः ।
उक्रिया बारे यक्व ग्राहकतय्सं कुखिना हयेवं
लक्ष्मी यन्त्रया बारे छानबिन समिति हे गठन
याःगु खः । थ्व खं सिइवं थुक्रिया व्यापारीत
बिसिउँ वंगु खः । व्यापारीतय्त गिरफ्तार
यायेत छथ्व पुलिसत वंगु खः । तर लिपा
पुलिसं इपिं मध्ये स्वम्हेसित ज्वनाः कारवाही
न्ह्याका च्वंगु दु । थ्वः कम्पनीया केन्द्र
भारतया नयाँ दिल्लीइ खःसा, नेपालय् थुक्रिया
व्यापार यानाः प्रचार प्रसार यापिं खुसिबुंया
मदन, भोछेया स्यामदास व सानेपाया
काशीरामयात प्रहरीं ज्वनाः हनुमानध्वाकाय्
कुनाः कारवाही न्ह्याका च्वंगु दु । तर मुख्य
अभियुक्त भारतया दलाल सुरेन्द्र कौर धाःसा
फरार जुयाच्वंगु दु । ज्वना तःपिन्त ठगीया
मुद्दाय् याकनं हे अदालतय् यंकेगु ग्वसा दु ।”

जुजुकाजिं थ्व बुखँ व्वने धुंकाः मुसुमुसु
न्ह्युन्ह्युं धाल —“का लात मखुला मदन
साहु, लक्ष्मीयात हे भंग लानाः लुटे यासेलि
बाकि तइला छन्त ? धन्य ! लक्ष्मी माता
जितः छपिन्सं बचय् याना बिल ।”

मयजु मीना बज्जाचार्य नेपाल भाषाया बाखं च्वमि कथं न्ह्यव्येगु याः । ‘वय्कलं द्रुगु पलाः’ बाखं सफू नेपाल भाषां व “सुन पखेटा” बालकथा नेपाली भाषं पिथना
दीगु दु । वय्कःयात नेपाल सम्बत १९३२ सं नेपाल भाषा एकेदेमी पाखे दान्य हिरा सिरपाः देछाःगु खः ।



दिनेश प्रधान
शिकागो

मयजुया सः

न्हि बिना वनी
ला बिना वनी
दै नं बिना वनी
मोहनी व स्वोन्ति नं कवोचाया वनी

पल्टनय् बंम्ह जि मनू लुमनाः
मिखां ख्ववि धररर बाः वई

थःगु देश त्वताः
कतःया देशय् थःगु नुगःया हि बियाः
थः मचाखाचा हाःनाः मदयेकाः
बिदेशया तक्मा छाती क्वखानाः
सिना वन गुलि गोर्खालीत
म्वाना च्वंपिंके नं छु दत ले ग्व ?

ल्वाये हे माःसा थःगु हे देया लागी ल्वा
भासँ थःगु दे लुमकाः
थःगु देशय् हे लिहाँ भासं

भाजु दिनेश प्रधान नेवाः अमेरिकन दबूया सक्रिय दुजः लिसें प्रत्येक ज्या
भवसं वय्कःया नुगल्य् थीगु म्ये न्येने दु ।



चन्द्राबती तुलाधर
नेपाः

योगवीर सिंया लुमन्ति

जिमि बौ दनि न्हां जिमि बौ दनि न्हां
मदुसां जिमि बौ द हे दनि
योगवीर छन्त कालं यंकूसां
छंगु व इच्छा बल्लाःगु दनि

नस्वर जीवन त्वःता वंसां
आतक्क कीर्ति ल्यंगु दनि
धिसिमिसि धाःगु प्यंगः थाया
छंगु व थां धस्वागु दनि

प्युगु पुसा छं सुगन्ध स्वाँया
मग मग वःगु नस्वात दनि
छंगु कामना पूर्ण यायेत
हँस्ते धाइपिं यक्को दनि

छंगु व धापू भविष्य वाणी
सकस्यां नुगल्य् थ्वःगु दनि
नुगल्य् लसतां भय् भय् बिकाः
सकस्यां थ्वीका काःगु दनि

छंगु व माँ भाय् ल्यंका च्वंपिं
यक्को यक्को विद्वानत दनि
छंगु व बचन पालन यायेत
शिलय् तयाः तकक नं जूगु दनि

मयजु चन्द्राबती तुलाधर कवि योगवीर सिंया दकलय् चीधिम्ह म्हायाय् खः ।
थौं कन्हय् वय्कः चय्निदं दत ।



नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

नमो सिंगना

**Happy New Year
Nepal Sambat 1134**

Mt. Everest Restaurant

630 Church Street, Evanston, IL 60201

Phone: (847) 491 1069



एफ. एम. य नारायणदेवी श्रेष्ठ



शशिकला मानन्धर

नेपाः



ज्वज्वलपा ! मेट्रो एफ. एम. सच्छि व खुफुति नस । अप्सरा प्रकाशनया न्हव्या, अप्सरा एफ. एम. न्येनाच्चनादीपिं सकल हनेबहःपिं भाजु मय् जुपिन्त साहित्यिक ज्याभवः 'नलि' ज्वनाः लसकुस यायेत वयाच्चना - जि शशिकला मानन्धर । थौं नेपाल सम्बत भिंछसः व नीनसि, दिल्लीथ्व, द्वादशी, आइतवाः (अथे हे वि. सं. २०५९ श्रावण महिना) थौंया साहित्यिक ज्याभवलय् जिं ज्वना वइगु दु, छम्ह पुलांम्ह कवियत्री, नारायण देवी श्रेष्ठ । दकलय् न्हापां वयकःया च्वासां पिदंगु छपु म्ये न्येने, पासा उगु दिं वइतिनि छिं, । थ्व म्ये लसय् हनादीम्ह खः सुरेशमान श्रेष्ठ अले म्ये हालादीम्ह, नलिना चित्रकार ।

पासा ! उगु दिं वइतिनि छिं
म्याय् बुल धायेवं ख्वइमखु मापिं

मन-मयूरया चारु पपू छिं
कैचिं गबले चाइमखु छिं
मुखूगु स्वां नं थ्वइमखु गबले
नारी अबले त्वइतिनि छिं
थःगु साहसं हिमचुलि गइ छिं
थःगु धीरतां पर्वत फइ
थःगु पवित्र प्रेम व ममतां

जगत अमृतमय धायेकइ छिं

नारायण देवी श्रेष्ठ, नेपालभाषा साहित्य ख्यलय् दकलय् न्हापां कविता सफु पिकयादीम्ह कवियत्री खः । थनिं पीप्यदं न्ह्यः अथे धइगु ने. सं. १०७८ य् वयकःया कविता संग्रह "मुखूस्वां" पिदंगु खः । 'मुखूस्वां' वयकःया छगूयां छगू जक कृति खः ।

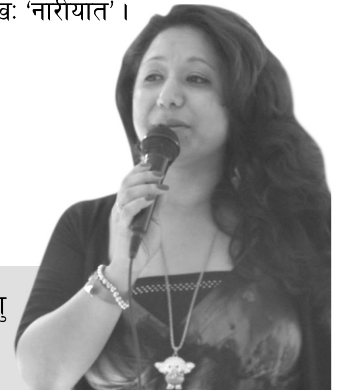
आः खुइच्यांदया वैशय् थ्यने धुंकुम्ह कवियत्री नारायण देवी श्रेष्ठ उगु इलय् तसकं जागरुक खनेदु । २००९ सालय् हनुमान ध्वाखाय् च्वासापासां ग्वसाः ग्वःगु तःजिगु साहित्यिक सम्मेलनय् भिंच्यादं जक दुम्ह, ल्यासेम्ह नारायण देवी श्रेष्ठ छपा ल्हाः जाँय तयाः फुर्ति नक्सां कविता वाचना यानाच्चंगु किपा तसकं च्वाछाये बहःजू । उबलय 'चीर वियोगिनी' नांगु कविता वाचन यानाः वयकलं 'न्हाप' सिरपाः त्याकादीगु खः । नेपालभाषा साहित्य ख्यलय् वयकलं बियादीगु योगदानयात कदर यासं हनेबहःम्ह साहित्यकार मोतीलक्ष्मी उपासिकाया नामय् स्वनातःगु 'मोतीलक्ष्मी सिरपाः' नेपालभाषा परिषदं दकलय् न्हापां थनिं निदं त्या न्ह्यः वयकःयात हे लःल्हाःगु खः । आः भासं वयकःया सलय् छपु कविता न्येने ।

जिं थ्व कविता २००९ साल न्हथे च्वायागु खः, कविताया नां खः 'नारीयात' ।

पासा उगु दिं वइतिनि छिं
म्याय् बुल धायेवं ख्वइमखु मापिं
भार स्वजनया जुइमखु छिं

लाञ्छन पखश बन्धन गबले
मिस्ते सिरपाः जुइमखु छिं

मय्जु नलिना चित्रकार नेवाः अमेरिकन दबुया १९३३ स जूगु
गुं भ्वजय् "पासा उगु दिं वइ तिनि छिं" म्ये हाला च्वंगु ।





कवियत्री नारायण देवी श्रेष्ठ २००८ सालय हनुमान ध्वाखाय जूगु नेपाल भाषा साहित्य सम्मेलनय १८ दैया ल्यासे इलय चिनाखँ ब्वना च्वना छीगु ।

पासा ! उगु दिं वइतिनि छिं
बसुधा खयेवं पूर्व सूद्यो
लुइथें भी नं वइतिनि छिं ।

आ: वयक:या कृति 'मुखुस्वां' या छत्वा:चा म्हसीका ।
धर्मोदया सभां प्रकाशन या:गु थ्व सफुती १७ पु कविता
दुथ्यकात:गु दु । कलकत्ताय् छापयजूगु थ्व सफूया मू
छम्ब: जक अले थ्व सफू ने. सं. १०७८ य् पिदंगु
ख: । थ्व सफुती च्वमि नारायण देवी थ:गु छत्वा:चा खँ
थथे कनादीगु दु - जिगु थ्व 'मुखुस्वां' मुखुस्वां जक हे
ख: । थुके च्वंगु रचना बांलाक ह्वये मला:नि । अय्सां
लोभिम्ह गथुनीनं जाकि निग:या लोभय् ह्वयेत च्वेच्वे
धायाच्वंगु स्वांयात थ्वया: असनय् ब्वये हइथें, जिं जिगु
थ्व 'मुखुस्वां' यात नं साहित्य जगतय् ब्वयेहया च्वना ।
थुके दु, स्नेही कविवर श्री सिद्धिचरण, श्रद्धय महाकवि
श्री चित्तधर अले जहान श्री कैलाश रामपनिगु अन्तर
प्रेरणा व असीम प्रोत्साहन ।

छता खँ, कवियत्री नारायण देवी श्रेष्ठया गुण वय्
क:या चीधिम्ह काय् नरेश श्रेष्ठयाके पिल्हव:गुदु । तर

छम्ह कविया रुपय् मखु छम्ह गायकया रुपय् ।
आ: म्ये छपु न्यने, नरेश श्रेष्ठया सलय् । लय्
तयादीम्ह ख: सुरेशमान श्रेष्ठ ।

'चन्चल चन्चल जिगु मिखां
उखेंथुखें स्वयाच्वन
बांला:म्ह मिसा छ खनेवं
नुग: जिगु ब्वयाच्वन ।'

'उज्वल मणिमय जीवन ध:मा:
भीगु प्रेम ख: दिव्य मिखा
अनन्तताया ख्युगु लँपुइ
जगमग थीगु थ्व ज्योति मखा'

कवियत्री नारायणदेवी श्रेष्ठया थ्व प्यध्व:
कविताया लिसें थौया साहित्यिक ज्याभव: 'न:लि'
थन हे क्वचायेके । मेगु आइतबा: नापलाये,
थौयात बाये ।

नोट: बि. सं. २०५८ साल श्रावण महिनाय् मेट्रो एफ.
एम. या छगू नेवा: ज्याभव: 'अप्सरा एफ. एम. या
जिं न्ह्याकागु साहित्यिक ज्याभव: 'न:लि' या अडियो
क्यासेट ल्ह्याकायागु ख: - च्वमि ।

मय्जु शशिकला मानन्धर नेपाल भाषाया साहित्य ख्यलय् न्हापाम्ह मिसा उपन्यासकार ख: । वय्कलं छगू इलय् नेपाल भाषाया एफ. एम. ज्याभव: न्ह्याका दिइगु ख: ।

**नेपाल सम्बत ११३४ या
लसताय् सकल नेपा:मिपिन्त**

नूदँसा सिंतुना

**Happy New Year
Nepal Sambat 1134**

न्हिला दिसँ, अले नुगलय् सुंक च्वंगु लाय्लामा कयेना दिसँ !
मिखाय् छिगु तिमिला खनां, सकसितं उकिया ज: केना दिसँ !!
न्हूदँ ११३४ व स्वन्ति नख:या लसताय् सकल नेपा:मिपिन्त भिन्तुना !!!

**Kiran Prajapati and Family
Chicago**



Happy New Year Nepal Sambat 1134

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँझा सिंतुना



Deepak, Rukmini
&
Neil Nakarmi
Fort Collins, Colorado

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँझा सिंतुना

Happy New Year Nepal Sambat 1134



Suman, Alina, Siman
&
Aman Shrestha
Pic-N-Go : Convent and Gas Store
3443 W. Campbell Road
Garland, Texas



लाभरत्न तुलाधर
नेपाः

बाँसुरीया धुनयागु म्ये

(छन्द : स्रग्विर्णा)

गां व पर्वः हनं स्वाँ - सिमा, भंगलं
फय् लिसें ताल बी तान थ्व बाँसुरीं

बाँसुरी रागसं मद्दु छगः हे खँग्वः
अर्थ नं मद्दु उकी, दृश्य छुं मद्दु गुगुं
अय् खयाः नं अहो ! खनकि बय् भी मनय
भावना जासे वड यइपुकाः उग्घरी !

(१)

खः थुकी दइ गुप्वा; गय् मनूयागु म्हय्
पं छत्वाःचा मखा नां बिया तःगु बय्;
सासलं ध्वइ गुथाय् ब्वइ करामत सरी,
सः बिया; पहः क्येनाः दुःख फ्येनी सरसरी !

(२)

च्वनि न्ह्यसः तःगु थें आखिरय् भी सुलय्,
ख्वाः निपाः सां तबि, खः नुगः भी व हे;
ब्रहमया स्वाने थें नाद गयेकी थुकीं
मूर्छनाया लसि बाँसुरी सुन्दरी !

(३)

लाभरत्न तुलाधर नेपाल भाषा साहित्य ख्यलय् तसकं परिचितम्ह व्यक्ति
खः । वय्कलं चिनाखें, म्ये, निबन्ध, अनुवाद व बाखें च्वया दी । वय्कः
“न्हसला” दैपौया सम्पादक नं खः ।

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतना

**Happy New Year
Nepal Sambat 1134**



Raju and Sharati Maharjan
S. Jordan, Utah

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतना

**Happy New Year
Nepal Sambat 1134**



Gagan, Deepa & Aranab Piya
Schaumburg, Illinois

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतना

**Happy New Year
Nepal Sambat 1134**



Lomas Shrestha
Chicago

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतना

**Happy New Year
Nepal Sambat 1134**



CraftyHand
Hand Crated Products
Nepal

बाह्नाः ख्याः (ख्यालः)

‘मुनासः’ ख्यालः संस्था यै, वटुया ग्वसालय् सभागुहलय् जूगु न्याक्वःगु ख्यालः कासाय् ल्यू व दकलय् बांलागु ख्यालः च्वसूयाया सिरपाः त्याकूगु खः ।

म्हितादीपिं

छम्ह - नारायण श्रेष्ठ

निम्ह - रमेशकाजी स्थापित

स्वम्ह - रविप्रसाद श्रेष्ठ

मनू - केशरमान ताम्राकार

थाय् - बाह्नाः क्वथा

(स्वम्ह ल्याय्म्हिपिं मिजमस्त बाह्नाः च्वनाच्चीपिं दइ । क्वथाया चाकःछिं न्त्यव्वःसा छ्यालव्याल जुयाच्चनी । स्वम्ह मध्यय् छम्ह यकं धाला छकु यकं धाला निकु धाधां चागःचा म्हिताच्चनी । छम्ह न्हाय्कया न्त्यःने च्वनाः हिरो पोजं समाः यानाच्चनी । मेम्ह छम्ह गुवलय् थःगु पाः वइ भनं आस कयाः त्वालां स्वयाच्चनी ।

धकिं चाली :

छम्ह - यकं धाला छकु, यकं धाला निकु, यकं धाला स्वकु, यकं धाला स्वकु ... यकं धाला स्वकु धाला स्वकु, धाला स्वकु ... धाला स्वकु चागः बैय् कुतुंवनी) बानी मदुगु ज्या छु याये ! चागः चा मेम्हस्यां काये त्येनी) आसे ... जिगु पाः तिनि ।

निम्ह - म्हाः भाइ छे, गथे छंगु पाः ? भेल्लाः यायेत ला साःप सेल्लाः । आमथे भेल्लाः यायेगु सा म्हालं खे !

छम्ह - भेल्ला ... ! भेल्ला !! चागः बैय् कुतुं वनका, व नं भेल्लाः ला ! भंगः लानाला जिं । न्यायाधीस मदुगु देला थ्व, वया स्वये ... ! खःला ... !

निम्ह - न्यायाधीस दु मदु जिं मस्यू । न्त्यागुसां छ सितका ।

छम्ह - (ग्याः पहलं) जि सित ... ? जि मसीनि । (थःगु नाडी न्त्यापनय् यंकाः) धात्थें मसीनि जि । सत्य नं मसीनि । जिं नवाना हे च्वना । गय् सित धयागु हँ ? जि ख्वाउँ मजून, क्वाःनि ... । पत्याः मजूसो छं छकः

थिया स्वसा ।

निम्ह - (छम्हसिया खँय् छुं हे वास्ता मतसे) खुरुक्क चागः थुखे हजि । जिगु पाः ।

छम्ह - गय् छंगु पाः धयागु ?

निम्ह - (भचा उसि चायाः) गथे मखु धयागु, जिगु पाः मखुलालय् ! (स्वम्हयात क्येनाः) व सितकि छंगु पाः, अले छ सितकि जिगु पाः । का खःलाकि मखु ? खःसा खः धा, मखुसा मखु धा । (समाः याना च्वम्ह स्वम्हयात ल्हाः भाय् यानाः) अय् थुखे वा... । गुलि समाः यानाच्चने माःगु ।

स्वम्ह - (समाः याना च्वम्ह वास्यां पहलं वयाः) खिच् खिच् खिच् खिच् । थन सिन्वा मिलय् मजुयाः गज्याःगु । खिच् ... खिच् । छाया खिच् खिच् धयागुनि ? पाः पाः कथं धकाः म्हितेमाः । सित म्वात धयागु छु खँ । आखीर भी स्वम्हला खः । मेपिं दुगु मखु थें, का म्हिति । जि छकः (सुलि पुपुं न्त्याकंपाखे वँ वँ) हिरो निं जुइ ।

निम्ह - (चागः छखे तयाः) मखू ... भी छाया थथे बाह्नाः च्वने माःगु, कया फसाद छन्हु जकला का ... । चागःचा छगलय् हे ल्वाये माय्क । छाया ... ?

छम्ह - छ नं त्वाज्यः हे का । सुम्क च्वनां मगाःला । छाया धायेगु आः ... ! मस्यूला ? योङ्ग जुल धाःगुका ।

निम्ह - (थू पहलं) यय् ... ! (मथू पहलं) योङ्ग जुइवं बाह्ना च्वनेमाः धइगु छु खँ ! ल्यासेत ला भी ?

छम्ह - मखु । ल्याय्म्हत का भी ।

निम्ह - ल्याय्म्ह खसेलि छाया बाह्नाः च्वनेगु धइगु का ?

छम्ह - योङ्ग जुलकि मखंगु खनी ।

निम्ह - खनीका ।

छम्ह - मनंगु ननी !

निम्ह - न नं ननीका ... । (अजू पहलं) मखू ...



केशरमान ताम्राकार

अमेरिका

भी बाज्यापिं बाह्नाः मच्चं, भी अबुपिं बाह्नाः मच्चं । छ जि जक छाया च्वनेगु धइगुका ?

छम्ह - सुम्क च्वं । थ्व न्हूगु रिति !

निम्ह - न्हूगु रिति अयसा मिस्तयत्त कय्ता पुजा याइगुला - भीत बाह्नाः तयाः ।

छम्ह - व खँ मस्यू ।

निम्ह - (जोस पिकयाः) मस्यूसा छु स्यूलय् ? स्वम्ह - (अजः उला तःगु ख्वालं व्वाँय् वयाः पं वइ) आसे ... आसे ल्वायेमते । सुम्क च्वं ।

भीत बाह्ना तःगु ज्यू । हालेमते ।

निम्ह - गय् हालेमते ? बाह्नाः च्वनेगु धाल, ख्युं क्वथाय् तल । भ्यालं तकं स्वये मज्यू ।

(भचा मछाः पहः कयाः) इस्क तकं याये मज्यू । स्वम्ह - वला स्यू ... (वास्यां न्हिली) अयनं

बाह्नाः च्वना च्वनागु ज्यूका भाइ । याउँसे च्वं, बाह्नाः स्वः वइ । कःनि मुस्या नकः वइ ।

साःसाःगु सन्त्रासि, चाकूसि, बःसि, आमाःसि, पासि (लुमंकु लुमंकु) छुसि, छु सि नकः वइ । यांयां बांवालाःपिं प्याखं ल्हू वइ ।

निम्ह - (फ्यतुनाच्वम्ह छक्कलं दनाः) फ्वाँय् वइका । भी ल्यासेतला व । मिस्त बाह्नाः तःसा

धकाः बांवालाःपिं म्ये हाः वइ । थथे ग्वाय् फिं फिं दुपिं बाह्नाः तयां क्वः हाः वइका, म्हाइपुक ।

जः तकं स्वये मखकं । जिला वनेगुका । (वने त्यनी) छिपिंहे जुया च्वं मिसा । छन्हु निन्हु

धकाः न्त्याइपुसे च्वं धाये । थ्वःन्हु थ्वःन्हु मछिं । म्हाःलका जिला... ।

स्वम्ह - (खँ त्वाथला, मानय् यायां) का का म्हितेगु च्वयेकि । छंगु पाः मखुला ।

निम्ह - छु म्हितेगु, चागः चाला ? कानकान पिच्चाला ? त्वं दाया खौ दायाला ? कि दाङ्ग दुङ्ग कासा ?

स्वम्ह - (निम्हसित हिस्याये थें) छु छन्त बाह्वाः तया तसेलि फुटबल, क्रिकेट, हक्की म्हिते दइलालय् ! मज्जां च्वं धाःगु मस्यू ।

निम्ह - मोजय् च्वनेगुला जिं नं स्यू । धाःगु दक्वं स्यू । सियां ... छुयाये... ! भी ल्याय्म्ह ... । ल्याय्म्ह मखुला ? याये काये धइगु ल्याय्म्हबलय् मखुला ? ब्याहाः याये धुंकाः, बुरा जुइ धुंकाः छु यायेगु । त्वाज्या त्वाज्या दारी दये धुंकाः, दारी प्यु प्यु लिलाई मखु । लिपा ई चुलुचुलु वंके मालाः गं ल्वचं सिना मवनीला ?

स्वम्ह - सुम्क च्वं, बाह्वाः च्वने धुंकाः बाह्वा ख्यालं त्येली । छं स्वये ख्याः धकाः च्वंगु जुइ । निम्ह - गुलि च्वनेगु ? थ्वःन्हु च्वनेगु धइगुला दयेमाः । ग्वःन्हु च्वनेगु ?

छम्ह - मस्यू व ला, जिं नं मस्यू । इलं तःगु खः, इलं पिकाइ ।

निम्ह - ई मवःसा लय् ?

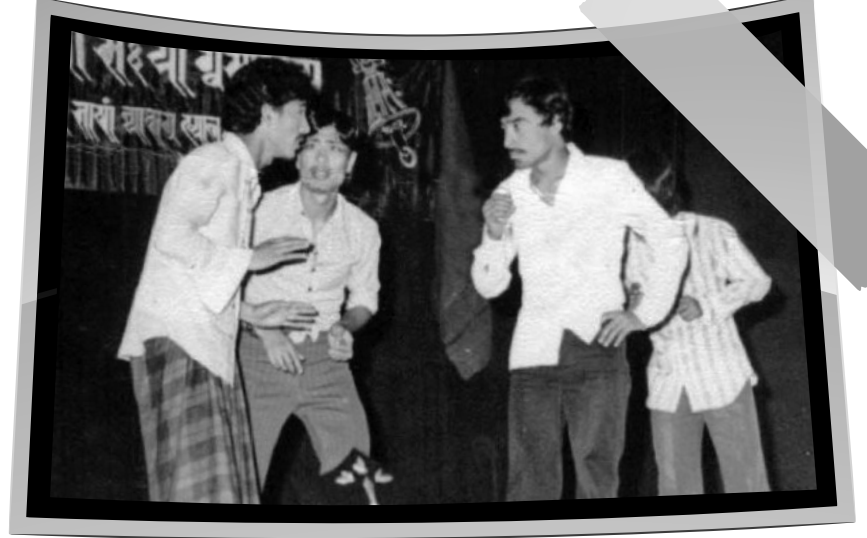
छम्ह - (याउँ पहलं) मवःसा मसीतले बाह्वाः च्वनेगुका ।

निम्ह - (ग्यानाः) मज्यू ... मज्यू । मसीतले धइगुला मसीतले हे जुल नि । थ्व क्वथाय् तुं सितकि ला बाह्वाः सी जुइ । भूत जुइ । प्रेत जुइ । भूत जुलकि । जिला जिमि कलाःया भाःत जुइमानिम्ह । जिमि काय्या अबु जुइमानिम्ह । जिमि बाःया याकः काय् ! जिमि मामं बाह्वाः च्वनाच्वंगु सिउसा मख्वइला । म्हाःल ! जि म्हाःल बाः ... । जि बाह्वाः च्वने मखुत बा !!

स्वम्ह - (वने त्यंम्हेसित ज्वना हयाः फ्यतुकी) म्हाःल धयां ज्यूला । च्वने धुँसेलि, कि न्हापा हे म्हाः धायेमाः ।

छम्ह - (निम्हपाखे दना वनाः, खबि हुइकिइ) धन्दा कायेमते । च्व ... च्व... । नुगः मछिन ला ? छुकिं मछिन ?

निम्ह - (खखना सलं) नुगः मछिंगु मखु नुगः छिं । वरु म्ह छम्हं मछिका । उखे च्वंसां मछिं, थुखे च्वंसां मछिं । मू पुले नं मछिं, फ्यतुइ नं मछिं । छिपिं हे मज्यू । न्त्यवःसा दतकि



दङ्गदास । च्वना च्वं छिपिं हे । आःला सने हे मजी धुंकल । (बाह्वाः ख्याःपाखे स्वयाः) हानं बाह्वाः ख्याः स्व, ग्याना च्वने मायेक ।

छम्ह - न्हिं ... न्हिं ... न्हिं न्हिं पुना हइ । बाह्वाः सी याना बिलकि सिइका । जान्ने जुया च्वनी । बाह्वाः ख्याः खंला बाह्वाः ख्याः ! निम्ह - (चाकःछिं मिखा व्वाकी, खनी मखु) ग्व ? ग्याफरा का ! ग्याफरा!! मान्चवसा वान्छया मबी बाह्वाः ख्याःचित । (थ्वहे इलय् आखालं ताक ताक सः वइ)

स्वम्ह - (कयेकुनाः) पक्का नं ! पक्का नं ख्याः तंचाःगु हे खइ ! खइ !! हे प्रभू ... जिं छुं हे मस्यू । जिं छुं हे मधया प्रभू । इपिं निम्हेस्यां जक छु छु धयाच्वंगु प्रभू ... । जि सुम्क च्वंच्वनागु प्रभू ... । धरोधर्म प्रभू, सा स्याना हत्या प्रभू । तंचाय् मते प्रभू । वरु भचा तग्वःगु हे प्यारा छाये हये प्रभू । (स्वम्ह ग्यानी च्वनी । थुखे उखे स्वये तकं ग्याइ ।

मनू छम्ह दबुली खने दइ)

मनू - (वाताहां स्वयाः) छिपिं ... !

(स्वम्हं छग्वरा चिनी, भचा तक शून्य जुइ)

छम्ह - (तीजक छयं ल्हवनी) अय् ... छ ला हां!

मनू - छाय् ग्यातला !

स्वम्ह - (न्हिने बच्छि ग्याः बच्छि पहलं) मर्याः ... । छाय् ग्याई । छ खनाः नं ग्याइला ।

मनू - सु खनाः ग्याःगुलय् ?

स्वम्ह - ग्याःगु मखु, ख्याःगुका ।

मनू - अहो ! ख्याकाःला च्वने मज्यू, थपाय् धिकःपिं नं ख्याकाः च्वनेगुला ? सुनां ख्याःगु ? सुनां ख्याःगु छिमित जि ठीक याना बिइ ।

छम्ह - छं हे का ।

मनू - सुनां ? जिं नं छिमित ख्याइला । म्वाः मदुगु खं । नु चाःह्यू वनेगु मखुला । ख्युंख खापा खिपा तिनाः छाय् ?

छम्ह - (वास्यां न्हिलाः) बाह्वाः च्वंच्वनागु ! मनू - बाह्वाः च्वंच्वनागु ... ! छिपिं ल्याय्म्हपिं ।

(अजू चायाः) छाय् बाह्वाः च्वंच्वनागुलय् ? निम्ह - (भचा फूर्ति पिकयाः छम्हयात स्वयाः) धा, छाय् बाह्वाः च्वंच्वनागु ?

छम्ह - छ छाय् च्वंच्वनागुलय् ।

मनू - (निम्हयात स्वयाः) छ नं बाह्वाः च्वनच्वना म्हाला ? क्या .. !

निम्ह - (छम्हयात क्येनाः) मखंला म्हाः धयां हे मज्यू ।

मनू - (छम्हयात स्वयाः) छाय् बाह्वाः च्वंच्वनागु ?

निम्ह - धाः, छाय् सुम्क ।

स्वम्ह - आः, च्वने मालाःका छाय् । मजिल कि बाह्वाः च्वना छवइ बियाका याउँक ।

मनू - मजिल .. ! ल्याय्म्हत्तय् ! ग्वाय् चुलि जाः पिनि!

छम्ह - खः मजिल । आः मजिल धासेलिं मजिल ।

मनू - छिपिं मिजंत खःलाकि मखु ?
 निम्ह - अं, खःलाकि मखु ... ।
 छम्ह - मखु ।
 मनू - हं..., ग्वाय् दतं नं मिजं मखु ?
 स्वम्ह - मखु, मिजं खःसा गनं चवनी बाह्वाः !
 मनू - अय्सा मिसा ला ?
 छम्ह - ग्वाय् दुपिं नं मिसा जुइला !
 निम्ह - ग्वाय्दुपिं नं मिसा जुइ । पुनाचिया कलाःया ला ग्वाय् दु ।
 स्वम्ह - पुनाचिया कलाःला बुसां निसें मिसा ।
 ग्वाय् दःसां मिसा, ग्वाय् मदुसां मिसा ।
 मनू - अले छिपिं बुसां निसें मिजं खयाः नं आः छाय् मखतलय् मिजं ।
 छम्ह - बाह्वाः चवने माःगुलिं मिजं मखुत धयागुका ।
 निम्ह - (दिक्क चायाः) बाह्वाः छाय् चवने माःगु धैगुका ?
 स्वम्ह - मिजं मखुगुलिं धया ... । भी मिजं मखुत उकिं बाह्वाः चवने माल ।
 मनू - मिजं छाय् मखुत धाःसा बाह्वाः चवने माःगुलि धाइ । बाह्वाः छाय् चवने माःगु धाःसा मिजं मखुगुलि धाइ ।
 छम्ह - धाइ, अःपुक धाइ । तप्यंक धाये मज्यूसेलि चाःतुइकाः धाइ ।
 निम्ह - चाःतुइकाः धा । गुई गुई निइकाः धा । तर थुइक धा । क ... धा ।
 छम्ह - सुयातं कनेमते, खंला ! थ्व मुल्कय् मदुथे मदुथें याना हइ च्वन, सना हइ च्वन । उकिं यानाः मजिल । स्वये नं मजिल । ध्वये नं मजिल । ख्वये नं मजिल । प्यखें मजिल, मजिल, मजिल मखंला । थथे मजिसेलि, कि मज्यूगु तंके माल कि जि मजिल, जि मजिल धकाः छखे ली माल । न्हंकेगु ... तंकेगु ग्व ? उकिं, जिं नं न्हूगु परम्परा छगू स्वने धकाः बाह्वाः चवना छवयागुका । का खँ थुल मखा । (मनूयात स्वयाः) छ नं बाह्वाः च्वं ।
 निम्ह - खला खः छं धाःगु । हानं जिमिगु अधिकार लाका काल धकाः मिसात जुलुस वःसा छुयाये ?
 छम्ह - वइला व जाग्वारा मिसात । पिकनिक

वनेथाय्, सिनेमा स्वः वनेथाय् जकं वइका । वहे वःसा थज्याःजुली अधिकार सधिकार हासेलि बाकि तइला ।
 मनू - न्यागुसां जिला बाह्वाः मच्वंका भाइ ! का नु । (निम्हयात ज्वनाः) छ नं मच्वनेगु मखुला बाह्वाः ?
 छम्ह - न्हासं स्वकु लः त्वनीका । का मच्वंसा बाह्वाः ..., थन चवनेला पिने चवनेला । खंक चवनेला मखंक चवनेला । चायेका चवनेला मचायेका चवनेला ।
 मनू - मखु ... जि छाय् बाह्वाः चवनेगु ? छाय् न्हासं स्वकु लः त्वनेगु ? छिपिं सकाः मिजं मखु । जि ला मिजं, ग्वाय् दु, आइसा दु ।
 छम्ह - का सुम्क बाह्वाः च्वं । ग्वाय् आइसां छु पनी बाह्वाः चवनेत । जि चवने धुन । व चवने धुंकल । व नं च्वन । आः छ नं च्वं दक्कस्यां मजिया वये धुंकल । मजिया वसेलि बाह्वाः चवनी । सकले बाह्वाः च्वनकि सुनां गिजय् याइ ।
 मनू - म्हाः ! जि म्हाः धासेलि म्हाः का ।
 छम्ह - (लुखापाखे पतिनं सुयाः ख्याइ) न्है ... वल । मान्चवसा छंगु दुगः हे त्वमथुली । खंला वःगु, खंला छं !
 मनू - (म्ह छकः चाःहीकाः स्वइ) छु वःगु ग्व ?
 स्वम्ह - (ग्याग्यां) न्है सुम्क च्वं । वल वल । चवने धा बाह्वाः, याकनं चवने धा ।
 मनू - (फुर्ति साथं) धाये मखु । छाय् धाये । जि मांया काय्सा ग्याये ।
 छम्ह - न्हिं अज्ज, चिसलं हा चिसलं । सुम्क चवना छव बाह्वाः । मखुसा बाह्वाः ख्याकं त्येली, मखुथे जुइ ।
 मनू - (हानं छकः चाकःछिं न्यंक मिखा ब्वाकी) ग्व धयागुका बाह्वाः ख्याः, क्या ! न स्वये दु न थिइ दु । फसय बाह्वाः ख्याः ... धकाः ग्याना च्वं छिपि ।
 निम्ह - बाह्वाः ख्याः धइम्ह अथे स्वये दुम्ह, थी दुम्ह जूसाला ग्याये हे म्वाःल ! खने मदयेक, सिइ मदयेक वइम्ह, धाइम्ह जुयाःला ग्याये माःगु । ताहाकः हाला चवनेमते । सुम्क बाह्वाः चवना छव । बाह्वाः छकः च्वनां छु जुइ ।

मनू - छु जुइ ! मिजंया मिसा जुइका ।
 छम्ह - मिजंया मिसा जूसा छु लय् ! ततःधंगु देशं नं मिजंया मिसा याःनि । थ्वइत हे ला खःनि डेभलपमेन्ट धाइगु ।
 निम्ह - बाह्वाः छकः च्वनां डेभलपमेन्ट जुइगु जुसेलि खिति खिति छाय् हाला च्वनागु धइगु नि । सुम्क बाह्वाः छकः च्वंसा गाःगु ।
 मनू - (छुयाये छुयाये जुयाः) म्वाःलका ... । बाह्वाः चवनेका, मिजंया मिसा नं जुइका । मचा बुइके फइला भीसं । मचा बुइके मफतकि वाथा वाथा कनाः मसीला ।
 छम्ह - (भस्कुय् जुयाः) अय् ... ! खः ... । मचा जा भीसं बुइके हे फइमख । आः छु यायेगुल्य् ? जिला याउँक बाह्वाः च्वनागु ल्याः । मचा नं बुइके मालीगु खँ लु हे ममं ।
 निम्ह - (छयनय् ल्हाः तयाः) हाई ... । फसाद जुलनि अय्सा । जन्मय् छकः बाह्वाः च्वनां कातनि । जिला दुनें दुनें मै बाबु जुइगु स्वयाः फुइके साथं मैबाबु जुइगु हे ज्यू धकाः सकाः (हरबरे चायाः) का नु विस्यु नु । (वनेत सनी)
 छम्ह - आसे ... आसे । बाह्वाः ख्याकं लिकाः विस्यु वनां गनं वनेगु ? त्यपय् सुलेगुला ?
 स्वम्ह - का...., छुयायेगु सा ?
 मनू - (भचा विचाः यानाः) होलि म्हितेगु ।
 छम्ह - (अजू चायाः) होलि म्हितेगु ... ! फागु मवयेकं, चीर मस्वायेकं ।
 मनू - (छुयाये छुयाये जुइ । म्हिचां ट्याउंगु रुमाल छकू पिकाइ) का जिं स्वाये धुन चीर । उ छु । का म्हिति होलि ।
 छम्ह - छुकिंया होलि ... ?
 निम्ह - सु नाप होलि ... ?
 मनू - ख्याः नाप ख्याः नाप ! बाह्वाः ख्याः नाप । भीत बाह्वाः तःम्ह बाह्वाः ख्याः नाप । का म्ये हा, म्ये हा
 निम्ह - देशय् दक्व बाह्वाः ख्याःत ल्वहंतं दायः स्याये नु !
 भीत बाह्वाः तःम्ह वइत ध्वाखां पिने वाये नु !!
 (थ्वहे म्येयात सकस्यां निकः स्वकः हाहां लुखापाखे वनी । धकिं बुलहं तिना हइ)

भाजु केशरमान ताम्राकार नेपाल भाषाया बाखँ च्वमि खः ।

वय्कःया 'मिफुति' (१०८५), 'लागाय् जि' (१०८७) व जि विश्वास म्वाय् (११०३) बाखँ सफू पिदने धुंकूगु दु ।



**Dr. Subarna Pradhan
and
Cecilia Pradhan**
Downers Grove, Illinois

नेपाल सम्बत ११३४ या लसताय् सकल नेपाःमिपिन्त

झुवसा सिंनुना

Happy New Year

Nepal Sambat 1134





सुदन खुसः

नेपाः

बिर्यदानया व्वलंगु भ्रुणं
जव स्वाभाविक आकार ज्वना वई
कयेकुंगु ल्हापाःया बोराय् मन्हयोनेवं
नाफा नोक्सानया व्यापार स्येनी भनं
थःगु हे मुलय् तयाः
क्रुरता पुर्वक गःकिया बिल ।
मानो भीत मनीगु सासः हे

बोराय् दुने देश म्वाये फइ मखु

प्रिय भाःपियाः उमिसं
भविष्ययात असामयिक हत्या याना ब्यूगु खः
देया भविष्ययात
कयेकुंगु बोराय् म्वाकेत स्वयेवं
जिवन अनर्थ जुया वंगु खः
कू तर्कया भण्डां
थौं न अत्याख जिन्दगी
चुं दंगु न्हाय्कं जुया ब्यूगु दु
खः जिं स्यू
बोराय् दुने देश म्वाये फइ मखु
म्वायेत ल्हायेगु सासः हे
जव थःत मनिं धुकिइ
थ्व खिखां मुगलं
पित यंकेगु बाहेक

मेगु छु विकल्प दु ?
मेगु छु लैपु दु ?
मृत्यु व्यापार व लुट उद्योगं
देयात पतिचिंक काके धुंकाः
न्हाय्पं ज्वनाः ज्वनाः
जिमित न्यंकूगु खः
मेपिन्स मखु
बिर्यदान जिमिसं यानागु खः
म्हगस न्हापां जिमिसं हे खनागु खः
नाफाया थ्व जिन्दगीयात
बुट व तुपःया अय्लाखं थे कायेकाः
कतःया भण्डा व नेतां तपुया तःगु दे
किमार्थ नं जिगु दे जुइ फइ मखु ।
किमार्थ नं भीगु दे जुइ फइ मखु ।।

भाजु सुदन खुसः नेपाल भाषाया छम्ह स्थापित कवि खः । वय्कःया कविता सफू “तना वंगु लाग्ना” नेपाल सम्बत ११०५ स पिदंगु खः । वय्कःयात उगु ईया “भी” लय्पौ स पिदंगु दकलय् बालागु च्वसू कथं “भी प्रधान सिरपा” देछाःगु खः ।

ने.सं. ११३४ या

लसताय् सकल नेपाःमिपिन्त

नन्द्या सिंरुना

Happy New Year Nepal Sambat 1134



Dr. Nanda and Mani Joshi
Lansing, Michigan

झुवँमा सिंतुना

नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त भिन्तुना !

**Happy New Year
Nepal Sambat 1134**



**Rajan, Sushma,
Sophia & Suzzanna Shahi**
Chicago

झुवँमा सिंतुना

नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त भिन्तुना !

**Happy New Year
Nepal Sambat 1134**



Vijay, Sabina Shakya & Family
San Antino, Texas

नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त

झुवँमा सिंतुना

**Happy New Year
Nepal Sambat 1134**



**Dr. Pavitra Man Tuladhar,
Mrs. Amrit Tuladhar & Family**
Scottsdale, Arizona

नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त

झुवँमा सिंतुना

**Happy New Year
Nepal Sambat 1134**



Roshan & Namrata Pradhan
West Des Moines, Iowa

क्रान्ति

नारद बजाचार्य

नेपा:



आखिर जनता त्या हे त्यात ।

निरंकुसतां छयों क्वछुके हे माल ।

द्वलंढः योद्धातय् बाः वंगु हि सितिकं मवन ।

शहीदया म्हगस पुवन ।

छम्हुचा बर्ग पारिवारीक रुपय् चलेयाना वैच्वंगु
सत्ता जनताया ल्हाःतय् वल ।

धाये देश मुक्त जुल ।

गुखुन्हु देश मुक्त जुल । जनता हर्षोल्लास
यायां सडकय् कुहां वल । भव्य उत्सव यात ।
नीदं निसें न्हयाना च्वंगु युद्ध क्वचाल । मापिसं
छैं पिहां वंम्ह मचा बहनि दुरुस्त छैं लिथ्येनी
लिमथ्येनी धका धन्दा पीर कया च्वनेगु दिन
फुत । अशान्ति क्वदल । शान्ति वःगु जुल ।

जनतायात थुलि उप्वः मेगु छु माल ? जनतां
हर्ष बढाइं यात ।

पाय्छि थ्व हे इलय् । वयकः अर्थात व क्रान्तिया
नायक महानायक थौं हे राजधानी दुहाँ वैगु
खबर वल । जनताया लय्ताःया थाःगाः मन्त ।
थौं तक पत्र पत्रिकाय् स्केचया रुपय् जक
खना च्वंम्ह व्यक्ति । धात्थें गजाम्ह खः ले ?
वयकःया छगू भलक स्वयेत, मनूत भन हे
आतूर जुल । सतकय् मानव सागर बाः वल ।

ल्हाः निपां ब्वयेकाः । जनताया अभिवादनयात
स्वीकार यायां । प्रफुल्ल मुद्राय् । वयकः मोटरय्
च्वनाः राजधानी प्रवेश याना दिल ।

जनतां लापा घानाः भव्य स्वागत यात ।
सिन्दूर जात्रा यानाः राजधानी दुकाल । सर्गः
थ्वक्क जय जयकार यात । वयकःया दर्शन
याये खंगुलिं, जनतां थःत धन्य तायेकल ।

बहनी टेलिभिजनय् । वयकःया शन्देस प्रसारीत
जुल आः जनता स्वयं मालिक जुल । वं सुयां
न्हयोने छयों क्वछुके म्वाःल । रैति मखुत
जनता । जनता सुं खना नं ग्याये म्वाःल ।
युद्ध क्वचाल । आः देशय् शान्ति व अमन

चैन कायम जुइ । जनतायात ल्हानागु कबूल
वयकःयात लुमंजू । आः देश न्हयाः वनी ।
जनताया श्री वृद्धि जुइ ।

कन्हे कुन्हु । देशया प्रमुख पत्र पत्रिकां
सम्पादकीय च्वल आः देशं सही ढंगं चले
जुइ । देशं द्रुत गति काइ । ठीक इलय् ठीक
मनू ठीक थासय् लाःगु दु । ताः ई निसें देशं
छम्ह योग्य व्यक्तित्व चाहे जुया च्वंगु खः ।
थौं वयकः थुजोम्ह व्यक्तित्व देशयात प्राप्त
जूगु दु । वयकः संघर्षशील खः । इमान्दार
खः । होनहार खः । भिजन दुम्ह खः । मेधावी
खः । भीत देश न्ह्याकीपिं थजापिं हे माःगु
खः । दत । आः देश न्ह्याइ ।

वास्तविक रुपय् देश धयागु गथे चले जुइमाःगु
खः वयकलं चलेयाना क्येना दी । जनताया
हितय् ज्या याना दी । दुःखी गरीबया ख्वालय्
न्हिला पिज्वयेका दी । थुकी संका म्दु । आः
देश प्रगतिया लँय् ब्वात । वयकःयात भी
सकस्यां तिवः वी ।

देश धयागु थुकथं चले जुइगु मखु । नी
स्वदं न्ह्यः । चलेजुया च्वंगु देशया ब्यूरो
क्रयाट्स्यात स्वयाः धाःगु खः वं ।

व शहर सत्तिक सामान्य गांया छगू परीवारय्
जन्मे जूम्ह खः । मचां निसें हे व तसकं
मेधावी । ब्वनेगु लिइ तसकं बल्ला । स्कूल
वंसां निसें मेरीट, डिस्टीगंसन सिबय् म्हो
मार्क गुबलें मवः वया । बाद विवाद व हाजिर
जवाफय् नं सदां न्हाप । खेलकूदय् नं व उलिहे
सक्रिय । वैत कयाः गुरुपिसं वर्ग याः । व छम्ह
देशया योग्य मनू जुइ । वं देशयात तःधगु
योगदान वी । वं छुं जुया क्येनी । छुं याना
क्येनी धयागुला गुरुपिनि तःधगु पत्याः दु ।

होनहारम्ह विद्यार्थी खः व । वं थः डाक्टर
जुइगु क्वःछित । डाक्टर जुइत फाराम भरेयाः
जुल । जांच ब्यू जुल । तर अफसोच वं थःगु
नां पिकाये मफुत ।

अनं वं इन्जिनियरींगय् ट्राइ यात । मस्यू छु
जूगु खः । अनं नं वैत म्वाये चुइका हे हल ।
व अजूचाया च्वन । थः सिकें फ्यान्टु फ्यान्टुपिं
पास जुया च्वंगु दु । तर वया नां गनं पिहां
वै च्वंगु म्दु ।

न्हयागुसांला जुइ हे माल । मखुसाला
जिन्दगी बरवाद जुइ । म्वाय्से जूजूगु जुइ ।
वं कोलम्बो प्लान अन्तरगत पाकिस्तानं वःगु
फरेण्टरया स्कलरशिपय् फाराम भरेयात ।
शिक्षा मन्त्रालय् धाकय् जुल । अन व वं, वं
सीकल । आयुप्लिकेसन ब्यूपिं मध्यय् दकले
यक्वः मार्क दुम्ह व हे खः । उकें वया चान्स
अप्वः दु । अन्तरवार्ता छगू बालाक्क वी फत
कि फरेस्टर छगू सां जुल का धयागु वया
मतिइ ।

व शिक्षा मन्त्रालय् न्हिच्छि धयाथें धर्ना च्वं
वन । उखे क्लास न्ह्याइन । उकें थौं कन्हे
अन्तरवार्ता मजुसें मगाः ।

सदां थें । छन्हु सुथय् याकनं जा जि नयाः
दश बजे शिक्षा मन्त्रालय् थ्यंकः वन । वना
खतं सरासर सूचना बोर्डय् मिखा ब्वल ।
अन्तरवार्ता सूचं हल ला धकाः । तर अन ला
गजब जुया च्वने धुंकल । सूचना बोर्डय्ला थौं
सुथय् ७ बजे अन्तर्वार्ता जुयाः पास जूम्हेसिया
नां पिकया तये धुंकल ।

पलख ला व लाता जुल । थ्व छु जूगु ? म्हिगः

बहनी पाच बजे तक हे व थ्व अफिस दु ।
अन्तरवार्ताया सुचं तिकूग हे मद्दु । अफिसया
मनूत क्वथा बन्द यायां छें लिहां वनेगु सुरु
यायेवं तिनि व नं छें लिहां वःगु खः ।

थ्व फ्रड खः । धाँधली खः । व ततः सलं
हाल । हाकिमया क्वथाय् वना ल्वाः वन । तर
वया सुनुवाइ गनं मजुल । छम्ह पिउनं माया
वनाः वैत धाल थन हालां छुं जुइमखु । सेलेक्ट
जूमह मनू प्रधान मन्त्रीया थःहे कान्छाम्ह
काय्चा खः ।

थ्व खँ न्यनेवं वं मिखां छुं मखन । योग्यताया
छुं कदर मद्दु, थपाय् धंगु नाताबाद कृपाबाद ।
व सरासर सचिवया क्वथाय् दुहां वन । थःगु
शैक्षिक प्रमाणपत्र दक्क सचिवय् तेबिलय्
तयाः च्याका बिल ।

‘देश छिमि अबुया यकःति मखु । थजाःगु
अन्याः आः सह जुइ मखु ।’ धाधां सचिवया
क्वथां पिहां वल । वं अनंतु पाः फयेकल ।
थजाःगु नाताबाद, कृपाबाद, अन्याः, अत्याः
यात फाता मपुइकु तल्ले वं भासु मखु ।
सुविस्तां च्वने मखु ।

जिन्दगी लिसे सम्भौता यानाः फरेण्टरसां
जुइमाली धकाः शिक्षा मन्त्रालय वंम्ह व ।
लिहां वः बलय् क्रान्तिकारी जुयाः लिहां वल ।

निन्हु तक क्वथां पिहां मवसे कू नल । निरंकुस
शासनया जब्बरगु तखता फाता पुइके धयागु
अःपुगु खँ मखु । उकें वं दकले न्हापां थःगु
परिचय हिल । थाय्वाय् हिल । थःत भूमिगत
यात ।

स्वदँ तक । साधारण पर्यटक जुयाः देया कुं
कुलां चाःट्यु जुल । दुःखी गरीबतय् अवस्था
स्वः जुल ।

धात्यें दे धयागु छु खः ? थ्व गुकथं चलेजुया
च्वन ? जनताया अवस्था गथे च्वं ? अपिं
म्हानाच्वन कि सिना च्वन ? वं थःगु मिखां
हे यथार्थ अध्ययन यात । स्वल ।

वं खंकल छम्हूचा वर्ग जक थहां थहां वनाच्वंगु
दु । छम्हूचा वर्ग जक मोजमस्ती याना च्वंगु
दु । पारीवारिक सत्ता चलेयाना च्वपिं व वया
जःखः तय्सं देया धुकू ब्रम्हलूट याना च्वंगुदु ।

जःला खःला दे, गनं गन थ्यने धुंकल ।
अनर्चपिं जनताया जीवनस्तर गुलिं थहां वने

धुंकल । थःगु देश धाःसा भन भन भवालय्
दुनाच्वन । कुतुकुतुं वनाच्वन ।

छुं व्यवस्था मद्दु । न उद्योग धन्दा बांलाः जू ।
न कृषि व्यवस्थित जू । रोजगारया छुं ग्यारेन्टी
मद्दु । शिक्षाला धायेहेम्वाःल भताभुंग ।

अ ह ह ह । गरीबया म्हाना हे मद्दु । छजु
छपे चूलाकेत हे तसकं थाकु । न्याय, कानून
धयागु गरीबतयगु निंतिं जक । पहुँच दुपिसं
न्त्यागु याःसां ज्यू । गरीबतय् म्ह्याय् मस्त
स्व स्व खंक बलात्कार यानाः सेति नदी
वान्छवया च्वंगु दु । अन्याः जुल धकाः सुनां
छसः तये मफु ।

अव्यवस्था व अराजकताया पहाड थहां थहां
वनाच्वन । वया नुगः तयां तये मजिल । व
चिल्लाय् दनाः हाल ‘थ्व देश हे मखु । का हूँ ।’

अथे खःसां । थ्व देशयात माया याइपिं नं थ्व
देशय् यक्व दु । थ्व देशयात प्रगति यायेमाल
धाइपिं नं थ्व देशय् यक्व दु । जुया च्वंगु
अन्याः अत्याःयात हाकुतिना छवयेमाल धाइपिं
नं थ्व देशय् यक्व दु । माःगु इलय् बलिदान
बीत तयार जूपिं नं थ्व देशय् यक्व दु ।

देश चाःट्यु वं बलय् वं अजाःपिं यक्व मनूत
खंगु दु । नाप लाःगु दु ।

भिपिं मनूत । देया कुं कुलामय् । उखें थुखें
थ्वया थ्वचा लानाच्वंगु दु । दकले न्हापां थुपिं
मनूत नि छथाय् च्वने माःगु दु । मुनेमाःगु
दु । कीलय्थे तानाः जब्बर नक्सां हाकया
च्वंगु तख्ता छम्ह निम्हेस्यां संकां संके फैगु
मखु । थुकेया निंतिं सकलें जायेमाः । नत्र
सम्भव मद्दु ।

थ्वहे खँयात वाः चायेकाः वं खँ न्हयाकल । थाय्
थासय् गोप्य गोप्यगु भेलायात । बिचाःयात
कालबिल यात । ल्हाःतय् ल्हाः बीपिं यक्व
पासापिं पिहां वल । सकलें जानाः योजना
दयेकल । कार्यनीति व रणनीति तयार यात ।
वनेगु लक्षय् सकलें सहमत जूगुलिं सकस्यां
थःगु हिं सही यानाः भूमिगत पार्टीया गठन
यात । अले वहे पार्टी एक छत्र राज याना च्वंगु
तखतायात फातापुइकेया निंतिं क्रान्तिया
उद्घोष यात ।

क्रान्तिया उद्घोष यायेवं अफिसं सुथ, न्हिन,
बहनी, चा छुं मधाल । घडी तक मस्वल ।

बस् ब्याय् वनाच्वन । ब्याय् वना च्वन ।

बुलुहुं जनतां अमिगु खँ थुइका काःलिसे
क्रान्ति नं रंग कया हल । जनता व जनताया
शत्रुतय् दत्थुइ युद्ध जुल । यक्व हे हि बाः
वन । अन्याः अत्याःया चरम दमन जुइवं
अजेय जनता नं सलह थें सतकय् दुब्बां वल ।
सेना व प्रहरीं आत्मसमर्पण यात । निरंकुश
सत्ताधारीत चां चां दे त्वःता बिस्सू वन ।

क्रान्तिया विजय जुल ।

जनताया मुक्ति दाता । क्रान्तिया महानायक ।
नीदँया भूमिगत लिपा जव जनताया दत्थुइ
पिहां वल । जनतां वैत बुयाः सिंहासनय्
फ्येतुकल ।

क्रान्ति पूवन । सत्ता कब्जा नं जुल । आः
भीसं यायेगु ज्या छु ले ? क्रान्ति पुवंगु
उपलक्ष्य न्हयानाच्वंगु लसता भव्य क्वचाःगु
मखुनि । उत्सव, महोत्सव व सम्मानया ज्या
सिधःगु हे मखुनि । हिसिमदुम्ह । नालायक
किसिमयाम्ह । छम्ह कार्यकर्ता वैठकय् न्हयसः
छुत ।

‘गुलि जान्या’ पार्टी नव प्रवेशी ।
चातुकदारतय्सं उम्ह कार्यकर्तायात बांलाःगु
मिखां मस्वत ।

नालायक । गुजाःगु बखतय् छु यायेगु धयागु
हे मस्यूमह । थन थजाःगु प्रश्न नं न्यने धयागु
दइ ला ? मेपिं । बैठकय् सहभागीतय्सं नं
उम्ह कार्यकर्तायात बालाःगु मिखां मस्वल ।

न्हिलाः न्हिलाः । न्हयैपुक्क । क्रान्तिया बखान
जुयाच्वंगु इलय् । प्रशंसा जुया च्वंगु इलय् ।
म्हतिं म्हतिं थम्हं यानागु ज्याया प्रिजेन्टेसन
जुयाच्वंगु बखतय् । उम्ह कार्यकर्ताया
महानायक कार्यकर्ताया न्हयसः न्यसे तसकं
गम्भीर जुयादिल ।

थ्व ई मोजमज्जा यायेगु ई मखुनि । यक्व
ज्या यायेमाःगु दनि । भासँ ब्वहलय् यक्व
अभिभारा दनी । बालाःगु न्हयसः तया दिल
धासँ भीम्ह नायक । आ ला राजनेता नं
खत । वयकलं उम्ह कार्यकर्तायात प्रशंसा
यात । लिसें धया दिल जनतां भीत तधंगु
पत्याः याःगु दु । आः जनताया निंतिं भीसं छुं
यानाः क्यनेमाःगु अवस्था वःगु दु । छिकपिनिं
ध्यान नं आः थुखे पाखे हे वनेमाः ।

जनताया ख्वि हुइ धकाः हे थन वःगु खः । जनताया ख्वालय् न्हिला हया बी धकाः हे थव थासय् थ्यंकः वःगु खः । यत्थे सी दु । वय्कलं थःगु कर्तव्य वांलाक्क थू । थःगु जिम्मेवारी लोमंकूगु मदु ।

वंगु नीदँ ।

व । वया पार्टी । देश व जनताया नितिं हे क्रान्तिइ होब्बाःगु खः । ज्यानयात थःगु पा ल्हाःतय् म्हुचिनाः न्ह्याःगु खः । पार्टीया आक्यानय् ढलंढः युवातसें थःगु ज्यान देशयात लः ल्हाःगु दु । व थःहे नं ग्वःकः ग्वःकः कालया म्हुतुइ थ्यने धुंकूगु खः । तर इमान्दार, कर्मठ कार्यकर्तातय्सं थः सहीद जुयाः वैत थन थ्यंके हःगु खः ।

वंगु नीदँ । अमिगु ध्यान क्रान्तिइ हे जक ।

म्हुतु मदुपिं जनताय् म्हुतु तना बिइगु । आँट मदुपिं जनताय् आँट थना वीगु । साहस मदुपिं जनताय् साहस थना वीगु । स्व स्व खंक थःत अन्याः जुल नं अन्याः जुल धकाः धाये मफुपिं जनताय् सः तनावीगु । थ्व हे ज्याय् अपिं व्यस्त जुयाचन ।

शत्रु तसकं बल्लाः । अमिके सेना दु । पुलिस दु । अत्याधुनिक हतियार दु । दे न्यंक क्रान्तिकारीतय् चिवा काइपिं गुप्तचर दु । प्रशासन दु । अमित बुके अःपु मजू । उकें थःके नं सेना दयेमाल । गुप्तचर दयेमाल । हात हतियार दयेमाल । आधार इलाका दयेमाल । थ्वहे व्यवस्थापनय् लगे जुया चन

धाय् पार्टीया ध्यान फतिंफतले याकनं जनतायात मुक्ति बिइगुलिइ हे केन्द्रित जुयाचन । नारा हे थ्वला पार्टीया अर्जुन दृष्टि, जनताया मुक्ति ।

अथे खःसां इलय् व्यलय् । थासं थासय् । सहलहया सिलसिलाय् न्हयसः ब्वमलंगु नं मखु क्रान्ति लिपाया मार्ग चित्र छु खः ? तर उबलय् व न्हयसलं उलि बल्लाक हा काये मफुत । क्रान्ती हे उप्वः व्यस्त जुइमाल । क्रान्ति पू वनीगु इलय् तक्क युग हिले धुंकी । जनताया चाहना हिले धुंकी । आवश्यकता पाये धुंकी ।

थ्वहे खँ ध्यानय् वनाः नं उबलय् पार्टी उगु खँयात उच्च प्राथमिकता मब्यूगु जुल ।

तर, थौं ।

नीदँ लिपा । पार्टी सरकारय् दु । थः हे सिंहासनय् विराजमान दु ।

खजां नीदँया दौरानय् । क्रान्तिकारीतय् खँ न्य न्यँ । भाषण न्यं नं । यक्वं मनुतय् छु भ्रमय् लायेधुंकल धाःसा क्रान्ति छगू जुइमाःगु दु । अनं लिपा छु माली यथास्थिति थःथम्हं हिली । गरीबि तना वनी । फुक्कसिगु ल्हाःतय् ज्या दइ । अन्याः अत्याः नातावाद, कृपावाद अन्त जुइ । फटाहा, बदमास, धाक्व जेलय् लाइ । असहाययात सहारा दइ । दुःखीतय्गु दुःख तनी ।

थ्व भ्रम । यक्व मनुतय्के जक मखु, पार्टीया हे यक्व कार्यकर्ता तय्के नापं थ्व हे, भ्रम ब्वलना च्वंगु दु ।

तर यथार्थ थ्व मखु । आः पार्टीया ज्या । कार्यकर्ताया ज्या । न्हापा स्वलाः एक सय असि डिग्री पाये धुंकल ।

न्हापा । जनतायात सलकय् क्वकायेगु । हडताल, जुलुस, बन्द, आन्दोलन, युद्ध यायेगु खःसा आः जनतायात लय्तायेकेगु, निर्माण, पुनःनिर्माण यायेगु भाला वया च्वंगु दु थःगु प्वा थनेत नं ज्या यायेमाःगु अवस्था वःगु दु ।

ई हिले धुंकल ।

हिलावंगु परीस्थितियात । सिंहासनय् फ्येतुनाः बडो गम्भीरता पूर्वक वयकलं अध्ययन याना दिल । देशयात स्वया दिल । फुक्क थाय् भताभुंग । स्व स्वः थाय् ध्वस्त । जनता वडो आस कयाः वय्कः यात स्वैच्वंगु दु । थपाय्धंगु जिम्मेवारीया ज्या । थपाय्धंगु निर्माण व पूनःनिर्माणया ज्या । न्हयाके हथाय् जुइ धुंकल । जनता ताउत पी मखु । वय्कलं स्यू । जनताया विश्वास थें तःधंगु छुं मदु । उकेयात पूर्वकेगु भाला वय्कःया हे खः ।

राज्य संचालनया सिलसिलाय् । वय्कलं सिंहासनय् फ्येतुनाः प्यखेट मिखा ब्वयाः दिल ।

योजना आयोगया दुजःत । ब्यूरोक्रातया सचिवत । थःथगु ल्हाःतय् फाइल पँ पँ ज्वना निखे जःखे भवः छुनाः दना च्वंगु दु । वय्कःया मार्ग निर्देशनया प्रतिक्षाय् दु ।

देशय् । अर्भं व्याक्कं अराजकता दु । शोषण, अत्याः, अन्या दु । भाइ मातिजावाद, भ्रष्टाचार उलि हे दु । गरीबतय् गरीबि तंगु मदु । ल्याय्म्हतय् ल्हाः खालि खालि, रोजगार मदु । उद्योग धन्दा, कलकारखाना, कृषि गनं हे सन्तोष कायेगु थाय् मदु । गरीबतय् न्याय् मदु । मिसा मस्त अर्भ दोश्रा नागकरि थें जुयाच्वंगु दु । सकलें सचिवत छयों क्वछुकाः वय्कःया खँ न्येना च्वन । आः हानं जनतां थ्व सहयाइ मखु । देश व जनताया समृद्धि जिगु वचन बढता दु । जि इमान्दारीपूर्वक थ्व हे ज्याय् लगे जुइगु खः । थ्वहे खँयात मध्यनजर तयाः छिकपिसं योजना दयेके माल । नमूना दय्के देया ।

हजूर !

हजूर !!

हजूर !!!

जनताया ख्वि हुइगु । देश विकास जुइगु । अपराधितय् कडा कारवाही याइगु । देशय् शान्ति, अमन चैन कायम जुइगु । आदि इत्यादी । योजना हे योजनाया पँ पँ फाइल न्ह्याःन्ह्याः वल ।

क्रान्तिकारी सरकार । दे व जनताया भिं यायेगु तातुना । पँ पँ फाइल दुने दुबिब्यू मस्यू गुवले, गुगु शैली व पद्धतिया विरुद्ध उबलय् क्रान्ति न्ह्याकूगु खः । उके हे लय्बद्ध जुजुं न्ह्याः वन खनी । सलय् सः तनाः बाः वन खनी । वा हे मचाल । अस्तु ।

००

छन्हु । वहे देशय् । सब्बु चान्हे ।

अस्पताल हे थ्यंके मलाकं लँय्सं छम्ह मामं मचा बुइकल । मचा प्वाथं पिहां वय्साथं चिल्लाय् दना हाल - अन्यायअन्याय..... अन्याय.... ।



मिन्तुना !



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नेवाः तजिलजिइ तिसा वसः



रुक्मिणी श्रेष्ठ
नेपाः

प्राकृतिक नियम कथं सुं नं प्राणी जन्मं निर्वस्त्र हे खः । थ्व शाश्वत नियम नं खः । उकिइ मध्यइ मनु नं छम्ह सामाजिक प्राणी कथं थ्व पृथ्वी नांगापतिं हे अवतरण जूम्ह खः । अथे नं प्रकृतिया मेपि प्राणीयात आवश्यक मदुगु वसः, तिसा मनु मात्र यात मदयेकं मगाःगु वस्तु नं जुल । मनूतय् विकासया नापनापं थःत माःगु हलज्वलं नापनापं वस्त्र व तिसाया नं विकास याना यंकल । जंगली, पाषाण युग, धातु युग आदि युग कथंया वसःत सिमाखोला, सिमाहः भंगःपछिया पा, पशुया छचंगू अले धातुया तकं वसः पुनेगु दयेकाः छचलाचंगू इतिहासं कनाचंगू दु । थौं आधुनिक युग थ्यंवल्य कापःया वसः जक मखु घाय्, भ्वै, अले रासायनिक रेशाया तकं वसः दयेकाः पुने सल । अथे हे तिसायात माःगु वस्तु पशुतय्गु क्वय्, नेकूयागु जक मखु शंखकीया छै, कौ, शंख, मोती, भिम्पु नापं लुं, वहः धातुया जक मखु पत्थरया तिसा हिरा, पन्ना, जवाहरातया तकं दयेकाः ती सयेकल ।

प्रकृतिइ न्हापां मनूया वसःया आवश्यकता मदु थें थौं आधुनिक युगय् मनूया विकास जुजुं आः हानं प्राकृतिक अवस्था हे वस्त्र मदु

धाये म्वायेक सम्बेदनशील थाय् जक त्वपुइगु यानाः नांगापति जुइ धुंकल । डार्विनया सिद्धान्त कथं मनूया विकास जुजुं पराकाष्ठा थ्यनीबल्य मनूतय् वस्त्रया आवश्यकता नं मदयाः वनी तिनि धयातःथें हे थौकन्हय् मनूतय् फेशनया पराकाष्ठां वसः पुने म्वाःले धुंकल । मिसा व मिजं न्ह्याम्हेसिया वस्त्र खाली सम्बेदनशील अंग जक त्वपुइगु जुयावल । थुकिया नतिजा प्रकृतिइ नांगां वल, नांगा हे च्वनेगु धयागु सिद्धान्तया अनुशरण याना वयाचंगू दु । थथे जुल धाःसा प्राणी मात्र मध्ये दकल्य सम्बेदनशील व सामाजिक प्राणी धकाः मनुखं गर्व तायेकाचंगूया अर्थ छुं नं दइमखुत । प्राकृतिक पशु, भंगः, पछि, की बराबर जुइ । सामाजिक प्राणीया नातां हे मनूत थ्व संसारय् विकासया क्रम न्ह्याकाचंगू खः ।

व हे विकास व सृष्टिया लँपुइ वुनाः नेवाःतय्सं समाजय् वसः, तिसाया विकास नं याना यंकाचंगू जक मखु हलिमय् थःगु संस्कृति म्हसीकेत व प्रकृतियात ल्वयक न्ह्याकाचंगू दु । नेवाः समाजया वसः व तिसा पुनेगु छगू थःगु समाजया मापदण्ड दु गगु कि दत धकाः यः यः थें पुने नं मदु, ती नं मदु । समाजय् व्यवस्थित ढंगं ई कथं छचलेगु यानातःगु दु । धनी-गरिब न्ह्याम्हेसिनं थःथःगु गच्छेकथं तजिलजि हनाचंगू दु । तजिलजि कथं गच्छेकथं हे वसः, तिसा नं पुनेगु-पुकेगु यानाचंगू नेवाः समाज खः ।

नेवाः समाजय् विभिन्न अवस्था व पर्वय् मर्चानिसें बुराबुरीतकया नं विभिन्न अवसरय् वसः तिसा देखाये माःगु तजिलजि दु ।

१. न्हापां मचा बुइवं नःलि मचायात वसःया नामं इचा कापतं भुनातइगु खः ।

२. बुयाः खुन्हु दुखुन्हु भाग्यविधाता

छैठी पुजा यानाः निनि जूम्हेसिनं न्हूगु प्वाकलं (लंचा मदुगु भोटो) फिकाः लुंयागु पिउचा थःछेंय् मचाबू लहिकः वनाच्वनीबल्य मचाया निनि न्ह्याकःवनीगु चलन दु ।

३. प्यन्हु, खुन्हु वा भिन्हु कुन्हु मचाबू व्यंकाः मचायात न्हूगु लं, लुंअंगू व वहःया अंगू नं देखायेमाः । मचाया व मां-अबुयात नं मचाया पाजु खलकं वसः देखायेमाः ।

४. मचा बूम्ह थःछेंय् लही गाकाः लिहां वनीबल्य मां-अबु थः म्हाय्यायात गच्छेकथं न्हूगु वसः पुंकाः छ्वयेमाः ।

५. मचा निला दत कि तिसा कथं मचायात वसिकाय् (blue black) नंया नाग पाय्चा, भिम्पु तयाः जय् चिकातइसा तुति व ल्हातय् नं वसिका चिका तइ । थुकिं मचायात मभिपिनिगु दृष्टि मलायेमाः धकाः रक्षा कथं तइगु खः ।

६. मचा ५/६ महिना दत कि जा नकेगु, मचा जंको याइगु दस्तुर नेवाःतय् तजिलजिइ दु । थुगु इलय् पाजु खलकं मचायात वसः, लं, तपुली नापं तिसा नं तयावीमाः । मचाया मां-अबुयात नं वसः देखायेमाः । मचाया बौपिपाखें नं मचायात वसः नापं तिसा नं तयाः देखायेमाः । थ्व इलय् मचायात न्हाय्पनय् लुंया चाःचा अले तुतिइ वहःया ग्वंचा (कल्ली), ल्हातय् पंचरत्नया चुरा, वहःया न्यापु सिखः दुगु अंगू (थुकियात ल्हाःफ्वःचा नं धाइगु खः) न्ह्याकीगु चलन दुसा, गःपतय् रक्षामा नं क्वखायेकेमाः ।

७. मचा निदं जुल कि जन्मन्हि हनेमाः ।

थ्व इलय् मचायात धौसगं, ख्यैय् सगं बियाः वसः देछाये माःसा तिसाया रुपय् योमरि निगः क्खायेकीगु खः ।

८. खुदै-न्हय्दै दत कि मिसामचायात इहि यायेमाः । थ्व इहि याइबलय् नं मां-अबुलिसं पाजु, निनिपिसं पिखालखुइ तयाः न्हूगु इहि पर्सि नापं वसः देछायेमाःगु चलन दु । तर थ्व इलय् तिसां तीकीगु जक खः । तिसा बीमाःगु मदु । मचायात थ्व इलय् समाः याकीबलय् भौमचायात समाः याये थें वसः तिसां तीकाः छायेपीगु दस्तुर दु ।

९. म्हाय्मचा ९-११ दँ तकया दुने बाह्य तयेगु चलन दु । थ्व बाह्य तयेगु धयागुया अर्थ खः आः मिसामचा मचा मखुत, तःधिकः जुयावल प्राकृतिक परिवर्तन नं जुयाव्यूगु जूगुलिं थ्व इलय् मिसामचायात उचित ज्ञान मन्त कि विकृत जुइ धकाः संयम यानाः उचित ज्ञान बीगु निरितिं १२ न्हू तक छथाय् तयाः शिक्षा बियाः १२ न्हू कुन्हु पिकयाः धार्मिक विधि पूरा याइगु थ्व दिं कुन्हु नं न्हूगु वसः देछायेगु चलन दु ।

१०. काय्मचा ९-१० दँ तकया दुने कय्तापुजा यायेमाः । थ्व इलय् नं काय्मचाया प्राकृतिक शारीरिक परिवर्तन वइगु व शिक्षादीक्षाया लागि गुरुकुलस आखः ब्वंकेत छवइगु खः । न्हापा ऋषिमुनीया थासय् छवइगुलिं तपोवनय् ऋषिपिं साधारण वस्त्र धोती जक चिनाचवनीगु जुयाः व हे स्वरुप ममेखला बन्धन अर्थात् सम्बेदनशील थाय्थात त्वपुइत कय्ता छपु व उकी द्यःने धोती, थौकन्हय् उपनो (कमिज) जक पुनाः जंगलय् जन्तुया भय मदयेकेत धनुष वाण ब्वहलय् तयाः नयेत जाकि/बजिया भोला घानाः

वनेगु यानातःगु । उकिं पाजु जुइम्हं लँ पनाः छैय् ब्वनाहइबलय् पाजु पाखें वसः, मां अबुपाखें वसः, निनि, तताः तःकेहें (बियाछ्वये धुंकूपिसं) थःथितिपाखें नं वसः हे लःल्हानाः दुतकाइगु खः । थ्व प्रक्रियास पाजु खलकं मचाया मां-अबुयात नं वसः छजु-छजु बीमाःगु दस्तुर दु ।

११. म्हाय्मचा तःधिकः जुयाः खःथाय् ज्यूथाये चूलात कि बियाछ्वयेगु जुइ । थुबलय् बीगु क्वःछी धुंकाः ग्वय् बीगु जुइ । थ्व ग्वय् बीबलय् मिजंपाखें भौमचायात ग्वय् नापं वसः नं तयाछ्वयेमाः । थुकिइ गुलिसिनं तिसा नं तइपिं दु । तर तिसा कर मदु ।

१२. भौमचा काःवने न्ह्यः कल्यां न्ह्याके यंकेबलय् नं मिजंयापाखें भौमचायात वसः नापं वहःया कल्या, चुरा तयाः यंकेमाः । थ्व कल्याः गुलिस्यां लुंयागु नं दु । थुकियात गुजुं न्ह्याकाबीगु खः ।

१३. म्हाय्मचा बियाछ्वये न्ह्यव म्हाय्मचायात पाजु, निनिपिं व स्याःन्याःपिं थःथिति, मांया थःछैपिसं तकं सगं बियाः लं, कापः लःल्हानाः पय्नं जा नकेगु चलन नेवाःतय् दु ।

१४. बियाछ्वयाः निन्हुकुन्हु सँ प्याकेगु दस्तुर दु । थ्व कुन्हु नं मिजं मिसा निम्हसितं थःछैपाखें वसः तयाः छ्वयेमाः ।

१५. बियाछ्वयाः प्यन्हुकुन्हु थःछैपाखें ख्वाः स्वःवनेबलय् म्हाय्मचायात वसः नापं तिसा नं तयाः बौ, दाजु, किजा आदिपिसं ख्वाः स्वइगु खः ।

१६. भौमचायात छैय् दुतकाये धुंकाः ह्वंकीबलय् मिजंपाखें सगुनया वसः गुलिसियां तिसा नं लःल्हाइगु चलन दु । थुबलय् मिजंया पाजु खलः, निनि

खलः, तःकेहें नापं थःथितिपिसं नं वसः लःल्हाइगु चलन दु ।

१७. ख्वाः स्वयाः म्हाय्मचायात थःछैय् लिधु यायेकेबलय् म्हाय् व जिलाजंयात नं हानं सगं बियाः वसः देछायेमाः ।

१८. भौमचा लिधु चायेकाः हाकनं थःछैय् लिहां वनीबलय् मिजंया पाखें हानं मेगु वसः पुंका छ्वयेमाः । थुबलय् गुलिस्यां थःगु गच्छेकथं तिसा नं बीपिं दु ।

१९. बुढाबुढी जुइधुंकाः याइगु ज्याजंकोस नं वसः देछायेमाः ।

२०. थौकन्हय् सुयां तीर्थ भव्य न्यायेकूसां वा गनं पूजा न्यायेकाः प्रसाद कायेत भव्य सःतीबलय् सःतूम्हेसित लंपाः देछाइगु चलन दु ।

२१. जन्मन्हि पतिकं नेवाःतय् वसः देछायेमाःगु दस्तुर ला न्ह्याम्हेसियां दु । सु नं मनू सित धाःसा न्हापां सीम्हेसिया वसः छ्वासय् तयेमाः । काजक्रियाया भवलय् लत्याबलय् सर्ज्या दानया नापं वसः नं तयाः दान बीमाः । थुबलय् गुलिस्यां तिसा नं दान बीमाः । अथेहे सिनाः दच्छितकया दुने खुलाया तिथिबलय्, दकिलाया तिथिबलय् सीम्हेसिया नामं वसः दान बीमाः । अले बर्खी च्वनाच्वपिं काय्, म्हाय्, कलाःयात बर्खी फुके यायेत वसः लःल्हायेमाः । थथे वसः पाजुखलः, ससःखलः, बियाछ्वये धुंकूपिं तता, केहेंपिं, निनिपिं, मांया तःकेहें, थःथितिपिसं वसः देछायेमाःगु चलन दु ।

थथे नेवाः संस्कारय् विभिन्न अवस्थाय् बसानिसं सीधुंकाः तक नं वसःया महत्व आःतकं न्ह्यानाच्वंगु दु । थ्व छगु सुसंस्कृति समाजया नमूना धाःसां पाइमखु ।

मय्जु रुक्मिणी श्रेष्ठ नेपाल भाषाया ख्यलय् संस्कृति सम्बन्धि चवसु चव्याः म्हासीकः भाया दीगु दु । वय्कःया तजिलजि सम्बन्धि लोकं हवाःगु चवसूत अप्वः धैथे पत्र पत्रिकाय् पिदना च्वंगु दु ।



प्रा. प्रेमशान्ति तुलाधर
नेपाः

नेपाःया प्राचीन साहित्यिक परम्परा दुगु भाषा मध्ये नेपालभाषा नं छगू खः । थ्व भाषाया साहित्यिक इतिहासयात पुइका स्वतः धाःसा थौं स्वयाः स्वसः दँ न्ह्यः हे साहित्य सिर्जना जुइधुंकूगु खँ भागवत पुराण (ने.सं ६२५) तन्त्राख्यान (ने.सं ६३८) थें ज्याःगु ग्रन्थं क्यंगु दु । थ्व भाषाया साहित्यिक परम्परा न्ह्यासां निसं हे मिसाच्चमिपनिगु सहभागिता दुगु नेपालभाषाया नितिं जक मखु नेपाःया नितिं हे गौरवया विषय जूगु दु । थौं नेपालभाषाया साहित्यया फुक्क विधाय हे आपाः व म्ह मिसा च्वमिपनिगु संलग्नता दुगु जक मखु नेपालभाषाया आधुनिक बाखं तथा साहित्यया इतिहास लेखनया ज्याय् मिसाच्चमिपिसं हे न्हापां पलाः तःगु दु । थथे नेपालभाषा साहित्यया फुक्क विधाय मय्जु च्वमिपनिगु उपस्थिति दुसां दकलय् अप्वः मिसाच्चमिपनिगु संलग्नता दुगु विधा काव्य खः । जनसाधारण निसं लानीपिसं तकं च्वसा न्ह्याकूगु थ्व काव्य ख्यलय् प्राचीन कालनिसं थौंतक मेमेगु विधाय स्वयाः नं दकलय् अप्वः निर्भिक निसंकोचरुपं मय्जुपिसं थःपनिगु मनया खँ प्वंकूगु दु । थ्व हे कथं इतिहासं च्वयामतःगु भ्नी अजा अजिपिसं कनामतःगु नं गुलिखय् खँ, नेपालभाषाया काव्यय् लेहें पुलाच्चंगु दु । उकिं नेपालभाषाया मिसाच्चमिपनिगु काव्यया अध्ययन केवल साहित्यिक दृष्टिं जक महत्वपूर्ण मजुसे नेवाः मिसातय्गु मनोभाव स्वभाव, व्यथा विचाः,

कविता बिधाय मय्जु च्वमिपिं (Women Writer in Poetry)

स्थिति क्षमता थुइकेत नं छगू मूवंगु ज्वलं जूगु दु । आःतकया अध्ययनकथं नेपालभाषाया काव्य सिर्जनाय् खनेदुपिं मय्जु च्वमिपिं खः-

छापा आखःया परम्परा न्ह्याये न्ह्यः हस्तलिखित परम्पराय् काव्य चिनावपिं (ने.सं ६९०-९०२९)

रानी राज्यलक्ष्मी (७९४-८४५)

नेपालभाषाया काव्यिक इतिहास जुजु महेन्द्रमल्लया कपटि माया नं क्यन हे दैव पाखें जूगु खया नं आःतकया अनुसन्धान कथं मय्जु च्वमिपनिगु थ्व विधाय प्रवेश रानी राज्यलक्ष्मीया मतेले देवन ओ प्रभु बिओ जित..... कवितां निसं जूगु खने दु । वय्कःया मेगु छपु नं प्रभुया विरह नं उईनी थें जुल म्ये लुयावःगु दु । थुकथं निपु म्येया नं भावभूमि स्वयेवलय् आत्मपरकता संगीतरिता वय्कःया म्येया विशेषता जूगु दु ।

रानी ऋद्धिलक्ष्मी (८००-८०७)

रानी ऋद्धिलक्ष्मी जुजु पार्थिवेन्द्र मल्लया रानी खः । थ्वय्कःया सोवसोव रसीकल समय वसन्त नांगु वसन्तोत्सवया वर्णन यानातःगु छपु म्ये व मेगु छपु यानाः निपु म्ये लुयावःगु दु । माधुर्यता, शृंगार व संगीतात्मकता वय्कःया म्येया विशेषता खः।

रानी जयलक्ष्मी (८०५-८२६)

कवयित्री जयलक्ष्मी यलया जुजु योगनरेन्द्र मल्लया रानी खः। १) थ्वय्कःया सखि हे प्रभुयाके याहुने विनति व २)दैवन बिया दुःख सार नांगु निपु म्ये लुयावःगु दु । थुपिं म्येय् कवयित्रीं भोगय् यायेमाःगु दुः वेदनाया अभिव्यक्ति दु । भक्ति शृंगार हे थ्वय्कः म्येया मू प्रवृत्ति जूगु दु

रानी भुवनलक्ष्मी (८०७-८२०)

थ्वय्कः यँया जुजु भुपालेन्द्र मल्लया रानी खः । थ्वय्कःया स्वपु म्ये लुयावःगु दु । थुपिं स्वपु म्ये मध्ये हादे अतिन सुन्दर देश कान्तिपुरी नाम हाय स्वय चर्चितगु म्ये खः । थथे देय् नां न्ह्यथना थःगु मातृभूमिया महिमा न्ह्यव्वयावम्ह न्हापांम्ह मय्जु च्वमि थ्वय्कः खः ।

रानी महिन्द्रलक्ष्मी (८२९-८३२)

जुजु महेन्द्रसिंह देवया रानी महिन्द्रलक्ष्मीया छपु शृंगारिक भावं जाःगु पुरुष खड्गव जिके वचन प्रमाण नांगु म्ये लुयावःगु दु ।

रानी कुमुदिनी देवी (८०५-८२६)

रानी कुमुदिनी देवी जुजु जयप्रकाश मल्लया मां तथा मल्लकालया छम्ह सशक्तम्ह मिसाच्चमि खः । थ्वय्कःया १)भवानी इहुने विनति करुणा नं व २) भवानि छि चरण शरण सदानं नांगु निपु म्ये लुयावःगु दु । म्येय् भक्ति उपदेश जक मखुसे भाव गाम्भीर्यता, सिर्जनात्मकता तथा संगीतात्मकतां यानाः म्येयात प्रभावकारी जुइकेव्यूगु दु । जुजु जयप्रकाश मल्लं थःगु नाटकय्

कुमुदिनी सुत धकाः थायथासय् कुमुदिनी देवीया नां न्हयथनातःगुलिं थ्वय्कःया गाकं प्रभाव जुजु जयप्रकाश मल्लयात लाःगु खनेदु ।

रानी वृद्धिलक्ष्मी (८०५-८२६)

मल्लकालया मय्जु च्वमिपिं मध्ये दकलय् अप्वः रानी वृद्धिलक्ष्मीया म्ये लुयावःगु दु । थ्वय्कःया म्ये थौं तकं थिमिया बालकुमारीया भजनय् हालेगु याःनि । थ्वय्कःया म्ये मध्ये नां दंगु क,ख,ग,घया म्ये खः । आत्मपरकतां जाःगु थ्वय्कःया म्येय् तत्कालीन दरवारय् जुईगु षडयन्त्र आदिया स्पष्ट किचः दु । काव्यिक दृष्टिकोण तत्कालीन रानीपिनिगु काव्य मध्ये थ्वय्कःया म्ये आपालं उत्कृष्ट खने दु ।

रानी चन्द्रलक्ष्मी (८४२-८६०)

थ्वय्कः यलया जुजु विष्णु मल्लया रानी खः । रानी चन्द्रलक्ष्मीया वुंगद्यःयात आराधना यानाः च्वयातःगु जय जय मच्छिन्द्र नाथ नांगु छपु म्ये लुयावःगु दु ।

रानी विष्णुमति (८४२-८६०)

थ्वय्कः नं जुजु विष्णु मल्लया रानी खः । थ्वय्कःया नं जय जय परम आशन नांगु वुंगद्यःया हे स्तुति म्ये छपु लुयावःगु दु ।

रानी दयालक्ष्मी (८५६-८८८)

थ्वय्कः नेपाःया राजनैतिक इतिहासय् चर्चितम्ह यँया अन्तिम मल्ल जुजु जयप्रकाश मल्लया रानी खः । जुजु जयप्रकाश मल्लं थःगु नाटकय् 'दयालक्ष्मीया पति' धकाः थःगु नाटक सफुती न्हयथनावंगु दुगुलिं, थ्वय्कः छम्ह प्रभावशाली व्यक्तित्व खः धैगु स्पष्ट जूगु दु । आत्मनिवेदन

अर्थात् थःगु दों गलित प्रति पश्चाताप यानाः च्वयातःगु थ्वय्कःया चित्ततसे इहु प्रभु विनति खँ ल्हाये नांगु म्ये भावया दृष्टिं जक मखु काव्यात्मक दृष्टिं नं स्यल्लागु म्ये खः । थुकथं मल्लकालय् गुलि नं मय्जु च्वमिपिं पिदन फुक्क धया थें लायकू खलकं पिदन । मल्लकालया फुक्क धयाथें म्ये गीती परम्पराय् च्वयातःगु दुगुलिं उगु इलय् काव्य रचना यायेत संगीतया ज्ञान नं उलि हे माः धैगु सीदु । उकिं मल्लकालया मय्जु च्वमिपिं संगीतया नं उलि हे ज्ञां दुपिं सर्जकत खः धैगु स्पष्ट जू । नापं थुपिं रानीपिनिगु म्ये उगु ईया मिसापिनिगु स्थिति, काव्यिक अवस्था जक मखु देय्या तत्कालीन राजनैतिक अवस्था थुइकेत नं उलि हे ज्याय् ख्यलय् जूगु दु ।

रानीपिनिगु नां न्हयथना मतःगु मिसातय्गु व्यथा विवसता न्हयव्वयातःगु सिलुतीर्थ, स्वयनगु थें ज्यःगु बाखंम्ये, जुजु राज्यप्रकाश मल्लया राज्यकालय् रचना जूगु धकाः न्हयव्वयातःगु तःसिपिसं म्हायनीयात याइगु यौन शोषणया

जिपिं अमेरिकाय् च्वनच्वनापिं असं, किसिढोका खलःया पाखें सकलसित



नेपाल सम्बत ११३४ न्हूदँया लसताय् भिन्तुना दु ।

Happy New Year
Nepal Sambat 1134

Arun Man, Sakun,
Darshana & Mahima Tuladhar
Rochester, USA




मार्मिक बाखं दुगु संसारया कारण थें ज्यःगु बाखं म्येया नापं मे मेगु नं बाखंम्ये लुयावःगु दु । मल्ल काल लिपा ता ई तक मिसाच्चमिपिं पिदंगु खनेमदु । अथे धकाः मिसा समस्या, मिसातय्गु करुण कन्दनं जाःगु काव्यिक रचना मलूगु मखु । लमिया जालभेलं मखुम्ह मिजं लानाः दुःख सिइमाःगु, व्यभिचारी मिजनाप वना उखेलाः थुकेलाः जूगु, भाःतिपिं परदेश वनाः बायेमालाः दुख जूगु आदि म्ये मल्ल काल लिपा नं आपालं लूगु दु । कृष्ण भक्तिया म्येया रुपय् नं आपालं विप्रलम्भ श्रृंगार रसं जाःगु म्ये नं मल्ल काललिपा लुयावःगु दु । थथे जनसाधारण मिसातय्गु विरह बेदना न्त्यव्वया चिनाःतगु आपाःथें म्ये सिनाज्याया लय्स चिनातःगु दु तर थज्यागु म्येय् च्वमिपिसं थःपिनिगु नां न्त्यथनेगु यानावंगु मदु । गुलिं म्येय् जुजुपिनिगु राज्यकाल न्त्यथनाः रचना जूगु सालतक स्पष्ट यानातःगु दुसा अप्वः थें म्येय् साल तकं अज्ञात जूगु दु । थथे जनसाधारण पाखें ताईतक मय्जु च्वमिं

खनेमन्त । थुकथं ने.सं ६९० निसं १०२९ तकया दुने गुलि नं म्ये लुयावल फुक्क ल्हातं च्वयातःगु जक खः । उकिं थुगु ईया मय्जु च्वमिपिनिगु फुक्क म्ये हस्तलिखित रुपय् जक लानाच्चंगु दु गुगुं दाफा सफुती सा गुलिं अभिलेखालयया म्ये सफुती लानाच्चंगु दु ।

छापा आखःया परम्परा न्त्यायेधुंकाः काव्य ख्यलय् खनेदुपिं (ने.सं. ६९०-१०२९) लक्ष्मीनानी उपासिका (१०१८- १०९८)

फुटकर

रानी दयालक्ष्मी निसं दिनाच्चंगु काव्यिक धाःयात हानं न्त्याकेगु ज्या मय्जु लक्ष्मी नानीं यानादिल । थ्वय्कः थःगु ईया छम्ह जागरुक साहसिम्ह मिसा खः धयागु खँ वय्कलं सामाजिक धार्मिक क्षेत्रय् यानादीगु विविध सुधारात्मक गतिविधिं क्यं । थज्यागु ज्याखँया छाप वय्कःया पिदंगु मय्जुपिं विद्या ब्वनादीमाल म्येय् स्पष्टरुपं खनेदु । वय्कःया मञ्जुश्रीयात आत्मनिवेदन यानाः च्वयातःगु मेगु नं छपु यानाः निपु म्ये तत्कालीन बुद्धधर्म व नेपालभाषा पत्रिकाय् पिदंगु दु ।

लक्ष्मीनानी उपासिका बाहेक तत्कालीन बुद्धधर्म व नेपालभाषा (१०४५ -१०५०) पत्रिकाय् मेपिं प्रज्ञा, तारा आदि निम्ह मय्जुपिनिगु नामं कविता पिदंगु दुसां थुपिं धाथेंया मय्जुपिनिगु नां मजुसे तत्कालीन युवा च्वमिपिसं उथाय्या शासकपिनिगु गिद्धदृष्टिं बचेजुइत मिजं च्वमिपिसं च्वयातःगु खः ।

मोतिलक्ष्मी उपासिका (ने.सं. १०२९-१११७) चखुचिया सर्बय् (ने.सं.१११३)

मोतिलक्ष्मी उपासिका जनसाधारणपाखें पिदंम्ह काव्य क्षेत्रय् निरन्तरता बियादीम्ह न्हापांम्ह कवयित्री खः । वय्कः स्वयाः न्त्यःयाम्ह च्वमि लक्ष्मीनानी निपु कविताय् जक सीमित जुयाः निरन्तरता बीगु मयात । तर मोतिलक्ष्मी थःगु जीवनकालया अन्तिम अवस्थाय् तक नं साहित्य

नूबंसा सिंतुना

**नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त मिन्तुना !**



**Happy New Year
Nepal Sambat 1134**

**Nilan, Pranita & Pranav Shakya
Mundelein, Illinois**

**नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त**

नूबंसा सिंतुना

**Happy New Year
Nepal Sambat 1134**



**Prajwal Babu and Manita Gongal
Chicago**

साधनाय समर्पित जुयादिल । वयकःया दकलय् न्हापांगु कविता तत्कालिन 'धर्मदूत' पत्रिकाय् 'चित्त पंक्षी'(ने.सं.१०६३) शीर्षकगु कविता खः । मोतिलक्ष्मी, सुधारवादी युगया सुधारात्मक प्रवृत्तियाम्ह च्वमि खः । (कर्मचार्य, ने.सं. ११०८:५७) । थःगु जीवनया अनुभूतियात सरल र सहज रुपं काव्यात्मक अभिव्यक्ति बियादीम्ह मोतिलक्ष्मीया कविताय् तर्क व बुद्धिया समन्वय जक मखुसे थःगु मूल्य र मान्यतायात नं कविताया माध्यमं ब्वइम्ह च्वमि खः । चित्तधर हृदय, सिद्धिचरण फत्तेवहादुरपोखें साहित्य लेखनय् प्रशिक्षित जूम्ह मोतिलक्ष्मीया कविताय् नं स्वच्छन्दवादी रहस्यवादी प्रवृत्तिं थाय् काःगु दु । माया, पिरति, बौद्धदर्शन आदि वयकःया काव्यया मू विषयभूमि जूगु दु ।

नारायणदेवी श्रेष्ठ (ने.सं. १०५५)

- मुखूस्वां (१०७८)

कवयित्री नारायणदेवी श्रेष्ठ कवि सिद्धिचरण श्रेष्ठया गीतिकाव्य परम्परां प्रभावित जूम्ह कवयित्री खः । वयकः नारीप्रतिपा सामाजिक धारणा, अबहेलनायात वयाः नारी जागरण नारी सचेतनाया नितिं सः थ्वयकीम्ह कवयित्री खः । वयकःया कविता संग्रह मुखूस्वां नेपालभाषाया मिसाच्चमिपिनिगु दकलय् न्हापां पिदंगु कविता संग्रह खः । सरल, कोमल भाव भाषां नारी उत्पीडन, शोषणयात नुगलय् तिक्कर्मिक व्वयेफुम्ह च्वमि थ्वयकः खः । मिसायात लाकां नाप लनीगु समाजय् ब्वलनाः नं 'थःगु साहसं हिमचुलि गइ छिं' (श्रेष्ठ, ने.सं.१११६:१०१) धका नारी शक्ति प्रति आशावादी तथा परिवर्तन प्रति अशक्त जुयादीम्ह कवयित्री नारायणदेवि धाथें मिसासमुदायया नितिं प्रेरणाया स्रोत खः । नारीयात, मचासीम्ह मांयात, प्रेम आदि थ्वयकःया अतिकं चर्चित म्ये खः । संगीतत्मकता, लयात्मकता थ्वयकःया काव्यया मेगु विशेषता खः ।

शील शोभा (१०५५)

- तता लुमंका (१०७८)

मय्जु शील शोभा आःतकया अनुसन्धान कथं नेपाः गालं पिने (भोजपुर) पिदपिं च्वमिपिं मध्ये दकलय् न्हापांम्ह च्वमि खः । छम्ह शिक्षिकाया भूमिका निर्वाह यानाः थःगु भोजपुरया समाजय् नारी चेतना व जागरण थनेगु ज्याय् सक्रीय जुयादीम्ह थ्वयकलं थः मदुम्ह थःत अति माया याइम्ह ततायात लुमंकाः छगू करुण रसं जाःगु शोककाव्य रचना यानादीगु दु ।

कमलावती तुलाधर (ने.सं. १०६०)

- फुटकर कविता

थ्वयकः प्रजातन्त्र पश्चात पिदपिं नेपालभाषाया मय्जु च्वमिपिं मध्ये छम्ह खः । थःगु जीवनया सुख दुःया अनुभूतियात काव्यात्मक अनुभूति बियादीम्ह छम्ह स्वच्छन्दवादी कवयित्री खः ।

सत्यभामा माथेमा (ने.सं. १०६०)

- फुटकर कविता

सत्यभामा माथेमा नेपालभाषाय् दकलय् न्हापां आधुनिक कविताया खयलय् ल्हाः न्ह्याकादीम्ह न्हापांम्ह कवयित्री खः । खय्तला मय्जु इन्दिरा श्रेष्ठं नं सत्यभामा स्वयाः आपालं न्ह्यः हे गद्य कविता च्वयादीगु खया नं थ्वयकःया काव्यिक प्रवृत्ति स्वच्छन्दवादी धारा कथंयागु खः । उकिं नेपालभाषाया न्हापांम्ह आधुनिक कवयित्रीया रुपय् सत्यभामायात हे माने यायेमाः । थ्वयकःया कविताय् शैली शिल्पया दृष्टिं जक मजुसे विषयवस्तु तथा वैचारिक दृष्टिं आधुनिक कविताया विशेषता अवलम्बित जूगु दु । कवयित्री सत्यभामाया कविताय् प्रगतिया नितिं पंगःजुयाच्चगु भीगु रुढीगत संस्कार, परम्पराप्रति वितृष्णा दुसा निष्क्रीय निर्जिव जुनि हनेमाःगु थौया मनूतय्गु विवशता वाध्यताया चित्रण दु ।

जीवन मल्ल (१०६६)

फुटकर कविता

थःगु विद्यार्थीकालं निसं च्वसा न्ह्याकादीम्ह छम्ह मय्जु च्वमि जीवन मल्ल नं खः । थ्वयकःया नेपालभाषां न्यापु खुपति कविता पिदंगु दु । थ्वयकःया पिदंगु कविता मध्ये थःगु विक्रित शारीरिक अवस्था तथा उकिं पिज्वयेकूगु मानसिक तनावया मार्मिक चित्रण दुगु परिचय कविता चर्चित कविता खः ।

कृष्णदेवी वज्राचार्य (१०५३)

किपालु जिगु नुगःया (१०२८)

थ्वयकः नेपालभाषाया नां दंम्व बाखंच्वमि तथा भाषासेवी परमानन्द वज्राचार्यया तिरी मय्जु खः । थःगु जीवनया मध्य इलय् वयाः साहित्य साधना पाखे पलाः च्वयकादीम्ह छम्ह मय्जु कृष्णदेवी वज्राचार्य खः । थ्वयकःया पिदंगु कविता संग्रहस थ्वयकःया नुगः अर्थात् छम्ह मां छम्ह कलाःया नुगःया मार्मिक अनुभूति यानाचंगु दु ।

रमादेवी (१०५७ १०८४)

यज्यू (१०८४)

थ्वयकः नेपालभाषाया नां दंम्व बाखंच्वमि तथा भाषासेवी मथुराकृष्ण साय्मिया तिरी मय्जु खः । वयकलं थःगु नच्चागु वैशय् हे थ्व संसारयात त्वःता वंसां वयकःया कवितां वयकःयात थौतकं लुमंके बियातःगु दु । वयकःया जि मदयेकाः नांगु छपु चर्चित कविता खः । यज्यू नांगु कविता संग्रह वयकःया दकिलाया पुन्य तिथिस वयकःया जहानं पिकयादीगु कविता संग्रह खः ।

नानीमैया मानन्धर (१०६६)

फुटकर

मय्जु नानी मैया मानन्धर थःगु विद्यार्थीकालं निसं कविता विधाय् ल्हाः न्ह्याकादीम्ह मय्जु खः । थ्वयकःया न्हापांगु कविता आशा किरण तत्कालीन पासा पत्रिकाय् पिदंगु दु । थौं कन्हे थ्वयकः काव्य विधा पाखें तापानाः विपश्यना ध्यान गुरु जुया थ्व क्षेत्रय् ज्या यानाच्वनादीगु दु ।

प्रमिला वज्राचार्य (१०६७)

फुटकर कविता

तत्कालीन अन्तर क्याम्पस साहित्य सम्मेलन नेपालभाषा साहित्यया ख्यलय सालाहःपिं कवयित्रीपिं मध्ये प्रमिला वज्राचार्य नं छम्ह खः । नेपालभाषाया अन्यन्त सेवक नातिवज्र वज्राचार्यया तिरी मय्जु जुयादीम्ह थ्वय्कलं थौं कन्हे कविता रचना पाखे च्वसा न्याकादीसां नेपालभाषाया सेवाय् हे थौं तर्कं तल्लीन जुयादीगु दु ।

चिनी हेरा शाक्य (१०७१)

फुटकर

थःगु विद्यार्थीकालय आपालं हिसिचा हिसिचा दुगु कविता च्वयाः तत्कालीन साहित्य सम्मेलनय सिरपाः त्याकादीम्ह मय्जु चिनी हेरा शाक्यं लिपा च्वय्गुली निरन्तरता बिया मदिल । थ्वय्कःया कविता सितु, भी पत्रिकाय् पिदंगु दु । म्हो कविता च्वयाः नं साहित्य क्षेत्रय् प्रभाव बीफुम्ह छम्ह च्वमि थ्वय्कः नं खः ।

प्रतिसरा साय्मि (ने.सं. १०७६)

- जि छकू नालिस भों (१११५)

- तिकिनंगु मि (११२१) श्रेष्ठ सिरपाः प्राप्त (ने.सं. ११२९)

प्रतिसरा साय्मि थौंया समाजय् विद्यमान विसंगति, विकृति र विषमताको विरुद्धय् नालिस भों (फिरादपत्र वोकेर) ज्वनाभाःम्ह जनपक्षीय कवयित्री खः । नारी शुलभ कोमलता, माधुर्यता, शालीनतायात कःधानाः नं नारी शोषण र दमनया विरोधय् स्याचुक्क, आक्रोस, विद्रोह प्वंके फुम्ह कवयित्री ख । थःगु समाज थःगु जःखःया परिवेशपाखे उपमा, विम्व, प्रतिक लुइकाः काव्याभिव्यक्ति विइगु थ्वय्कःया शैलीगत विशेषता जूगु दु । अथेहे थःगु जातीय संस्कार र परम्पराया सूक्ष्म चित्रण यायेगुली नं वय्कःया च्वसा उलि हे जःगु खने दु । थ्वय्कःया जि छकू नालिस भों कविता संग्रहया प्रकाशन लिपा पिदंगु तिकिनंगु मि (११२१) व अनं लिपा पिदंगु मेमेगु कविता ब्वनेबलय् वय्कःया समाजयात परिवर्तन याय्फै धैगु

विश्वास निष्ठा अझ जाःगु खनेदुसा कविताय् कल्पनामा प्रौढता अझ सशक्त जूगु दु । नापं वय्कलं थःगु कवितायात मेगु भाषां हीकाः वा च्वयाः मेगु भाषाया क्षेत्रय् नं थःत म्हासीकेगुया नापं नेपालभाषाया कवितायात म्हासीकेबीगु ज्या नं वय्कलं यानादीगु दु ।

रेवती राजभण्डारी (१०६२)

लुमन्ति (ने.सं. ११२५)

ख्विं प्याःगु फुंगा (११२६)

थ्वय्कः नेपालभाषाया नापं नेपाली भाषाय् नं चर्चितम्ह कवयित्री खः । बाखं, कविता, मचा साहित्यय् ल्हाः न्याकादीम्ह मय्जु रेवती राजभण्डारीया थः मदय्धुंकूम्ह भाजु लुमकाः च्वयातःगु शोक काव्य ख्विं प्याःगु फुंगा वय्कःयात जक मखु भीत नं ख्ववित ज्वयेका बी, हिकु हिकु लंकावी । थ्व वय्कःया भाव व भावनाया दसु जक मखु च्वसाया शील्प नं खः । वय्कःया ख्विंप्याःगु फुंगा नेपालभाषाया शोक काव्यया छगू तःजिगु कृति धायेल्बः ।

सूर्यलक्ष्मी (१०७३)

फुटकर

मय्जु सूर्य लक्ष्मी नं कविता ख्यलय थःगु परिचय बियाः लिपा तनावम्ह छम्ह मय्जु च्वमि खः । थ्वय्कः थें ज्याःपिं च्वमिपिसं थःगु च्वसायात निरन्तरता व्यूगु खःसा नेपालभाषा साहित्य विकास याकनं अवश्य जुइगु खइ ।

सरस्वति तुलाधर (१०७४)

फुटकर

थःगु विद्यार्थी कालं निसें विविध साहित्य सम्मेलनय् ब्वतिकयाः नेपालभाषाया भाषिक साहित्यिक ज्या खँय सक्रिय रुपं ब्वति कयाभाःम्ह सरस्वति तुलाधर थौं तर्कं नेपालभाषाया भाषिक साहित्यिक गतिविधि निरन्तरता बियाच्वनादीम्ह छम्ह मय्जु च्वमिया नापं सक्रिय कार्यकर्ता नं खः । तर थौं कन्हे साहित्य विधाय थ्वय्कलं थःगु च्वसा कविता विधां बाखं विधाय हीकादीगु दु । नेपालभाषाया बाखं ख्यलय छम्ह बाखमि कथं प्रतिष्ठित जुइधुंकूगु दु ।

धर्मशोभा तुलाधर (१०६९)

फुटकर

विद्यार्थी कालय थःगु नामं बाहेक थी थी छदम् नामं कविता च्वयादीम्ह मय्जु धर्म शोभां थौं कन्हे नेपालभाषाया साहित्य ख्यलय ल्हाः न्याका मदीसां नेपालभाषाया छम्ह सक्रियम्ह कार्यकर्ता जुयाः ज्या यानाच्वनादीगु दु । थ्वय्कःया थःगु हे नामं पिदंगु कविता बुलुमि खः गुकी छम्ह नारीया मनय् बुलुमि जुयाः ल्येनाच्वगु भावया अभिव्यक्ति दु ।

सिर्जना दुवाल

जिगु छें जिगु सर्गः (ने.सं. १११५)

थ्वय्कः नं नेपालभाषाया नवोदित कवयित्रीपिं मध्ये छम्ह खः । “जिगु छें जिगु सर्ग” नांगु कविता संग्रह छम्ह नच्चाह च्वमिया सिर्जना खः सां भाव व भावना क्वातुगु सफू खः । थ्वय्कःपिसं थथे हे काव्य रचनाय् निरन्तरता बियावन धाःसा नेपालभाषा साहित्य च्वन्त्यायेत आपालं अःपुई ।

सविना श्रेष्ठ

फुटकर

नेपाल, खेलुइताः लवु, देगः आदि पत्रपत्रिकाय् हिसिचा हिसिचा दुगु कविता पिकयाः नेपालभाषा काव्य साहित्य समृद्ध यायेगुली तिबः बियादीम्ह थ्वय्कःया न्हापांगु कविता स्मृति खः । सफू

पिकायेत गाक्क कविता दया: नं कविताया सफू धा:सा पिकया मदीनि ।

डा. उषा (अमात्य) श्रेष्ठ (ने.सं. १०७८)

देश्य मदुभ्या:स ...ईया नुग: चुं

उषा श्रेष्ठ नेपालभाषाया छम्ह आधुनिक कवयित्री खः । देश्य मदु भ्या: वा: पौस छगू हे शिर्षकय् पदनीगु ईया नुग:चुं नांगु कवितां थौंया परिवेश थौंया यथास्थितियात व्वयेगु या:गु दु । सफू पिकायेत गाक्क कविता दया: नं नेपालभाषां थ्वय्क:या कविता संग्रह पदंगु मदुनि । थ्वय्क:या कविता व्वनेबलय् थौंया परिवेश थें थुइकेत उलि सहज धा:सा मजू ।

हिन्दमैया वैद्य (१०४६)

मतिनाया स्वांफ्व: (१११६)

थ:गु कलेज जीवनय् कविता च्वया: थ्व ख्यलय् ल्हा: न्ह्याकादीम्ह मय्जु हिन्दमैया वैद्य छभा: भासु फिना: इहिपा: लिपा तीजक हानं थ्व ख्यलय् खनेदय्क: भा:म्ह कवयित्री खः । थ: भाजु तथा थ: सन्ततिपिनिगु क्वा:गु मतिनां मतिनाया स्वांफ्व: ह्वयेकादीम्ह हिन्दमैयाया मां भाय् प्रतिया मतिना हे दकलय् च्वछायेबह: जू । विलायत थें ज्या:गु न्हय्गू समुद्र पारगु देश्य च्वना: नं अन नेपालभाषा साहित्ययागु साहित्यिक गतिविधि थ्वय्क:पिसं गुगु यानादिल थ्व मेपिं परदेश्य लानाच्वपिनिगु नितिं अनुकरणिय जू ।

मोति शान्ति शाक्य (ने.सं. १०७४)

फुटकर

मोति शान्ति स्थापितया नामं थ:गु विद्यार्थी जीवनय् थी थी अन्तर कलेज नेपालभाषा साहित्य सम्मेलनय् ब्वति कया: सिरपा: त्याकादीम्ह मय्जु मोति शान्ति स्थापितं त: दँ भासु फिना:

मोतिशान्ति शाक्यया नामं साहित्य साधनाय् हानं ल्हा: न्ह्याकूगु लय्ताया खँ खः । थ:गु जीवनया सुख दु:खया अनुभूति जक मखु थौंया परिवेश थौंया विसंगतिपूर्ण राजनैतिक स्थितियात नं आक्रमक रुपं ब्वयादीम्ह च्वमि थ्वय्क: खः । मोतिशान्ति कविता च्वयेगुली जक मखु कविता वाचन यायेगुली नं उलि हे निपुणम्ह कवयित्री खः ।

ईश्वरीमैयाँ श्रेष्ठ (ने. सं. १०७७)

- जिन्दगीया सवा: (१११८)

- मुखू मब्बानिगु स्वां ११२९)

ईश्वरीमैया श्रेष्ठ नेपालभाषाया कविता ख्यलय् न्हूगु व पुलांगु मान्यताया दथुइ न्ह्या:वनाच्वम्ह मय्जु च्वमि खः । खय्तला थ्वय्क:या च्वसा साहित्यया मेमेगु विधाय् नं ज:गु दुसां थ्वय्क:यात मूलरुपं नेपालभाषाया छम्ह सशक्तम्ह कवयित्री कथं नालेगु जूगु दु । थ: हे छम्ह मिसाया नापं नारी जीवनयात तसकं सतिक खंकादीम्ह श्रेष्ठ नारी अन्तर्मनयात सशक्त अभिव्यक्ति बीम्ह

**नेपाल सम्बत ११३४ या
लसताय् सकल नेपा:मिपिन्त**

द्वादश्या सिंतुना



**Happy New Year
Nepal Sambat
1134**

**Season, Heather,
Sam & Kate Shrestha
Baltimore, Maryland**

**नेपाल सम्बत ११३४ या
लसताय् सकल नेपा:मिपिन्त**

द्वादश्या सिंतुना



**Happy New Year
Nepal Sambat 1134**

**Bidya and Bibek Shrestha
Chicago**

कवयित्रीया रुपय् थःत म्हसीके बियादीगु दु । नारी जीवनया घाट प्रतिघाट तथा संवेदनशीलतायात व्येगुली वय्कः सफल जुयादीसां परम्परागत संस्कार पुरूषजन्य मान्यतायात हाचांगायाः न्हूगु मूल्य मान्यतायात आत्मसात धाःसा वय्कलं यायेफु । थौं कन्हे वय्कःया चवसा गजल तथा हाइकु लेखनपाखे न्ह्याःवंगु दु । । प्रकाशनया हिसावं ईश्वरीमैया नेपालभाषाया प्रथम महिला गजलकारया लिसें प्रथम हाइकु लेखिका नं खः ।

रत्न तारा ताम्राकार

माँ बौ लुमंकाः (१०२६)

तता लुमंकाः (१०२८)

थ्वय्कः नेपालभाषा साहित्यय् शोक काव्यया धुकू जाय्केगुली तिबः बियादीम्ह च्वमि मय्जु खः । साहित्यया थीथी विधाय् चवसा न्ह्याकादीम्ह रत्न तारायात मांबौया बियोग बेदना तथा मत्यंवं वंम्ह तताया लुमन्ति शोक काव्य च्वकेब्यूगु दु ।

रजनी मिला (ने.स. १०९२)

- जिं पियागु ई थ्व हे खः (ने.स. ११२६)

कवयित्री रजनीमिलाया कविताया केन्द्रीय भूमि थौंया मनू थौया परिवेश खः । रजनीमिला यथार्थताया लँपु ज्वनाः थम्हं भोगेयानागु थम्हं खंगु सत्ययात रुपान्तरित यानाः, जीवनया घाट प्रतिघाट र संघर्षयात थःगु कविता मार्फत बोध याकीम्ह कवयित्री खः । थौंया राजनैतिक विसंगतियात सूक्ष्म रुपं काव्यात्मक लेखाजोखा यायेगु पाखे वय्कःया

चवसा न्ह्याःगु खनेदु । थौंया नेतातय्गु ज्या खँ देय्या भिंया नितिं मजुसे थःपनिगु स्वार्थ पूर्तिया नितिं जुयाच्चंगु, मानवीय मूल्य न्हिया न्हियं विधटन जुजुं वनाच्चंगु प्रति वय्कःया तःधंगु आक्रोस दु विद्रोह दु । कवयित्री रजनीया कवितायात्राय् निरन्तरता दु प्रतिवद्धता दु । थौं कन्हे वय्कःया गुलिखय् गजलयात संगीतवद्ध यानाः थीथी सञ्चार माध्यमं प्रसारण नं याःगु दु ।

विनिता शाक्य

थःगु विद्यार्थी कालं निसें मांभाय्या थीथी क्रियाकलापय् सक्रियपूर्वक व्वति कयादीम्ह विनिता शाक्य नेपालभाषाया छम्ह युवापुस्ताया सशक्त कवयित्री नं खः । गहन भाव प्रतिकात्मक बिम्बात्मक अभिव्यक्ति थ्वय्कःया कविताया विशेषता खः । थ्वय्कः पाखें नेपालभाषाया आधुनिक कविताया विकासया नितिं ग्यसुग्यंगु तिबः जुइ धकाः आशा यायेफु ।

ज्ञानी शोभा (महर्जन) तुलाधर

ज्ञानी सः (ने.सं १११५)

थ्वय्कः नेपालभाषाया छम्ह सक्रिय कार्यकर्ता शान्तवीरसिंह तुलाधरया तिरी मय्जु खः । थ्वय्कलं थःगु थीथी अनुभूतिं जाःगु थी थी इलय् पिदंगु कवितायात छथाय् मुंकाः 'ज्ञानी सः' या नामं सफू पिकाःगु दु । थ्वय्कःया कविताय् सरलता तथा स्वभाकितां थाय् काःगु दु ।

भावना पुं (ने.स. १०९२)

नुगः सः

भावना पुं मातृभाषाया ममतां साहित्य ख्यलय् सालाहःम्ह छम्ह च्वमि खः । थम्हं अनुभूति यानागु, थम्हं खंगु खँयात काव्यात्मक अभिव्यक्ति बियादीम्ह कवयित्री खः । थ्वय्कःया सरल व सहजगु कवितां पाठकपनिगु मन सालेफुगु दु ।

रश्मी नापित (११०९)

जिगु कविता जिगु परिचय (१०२६)

जिगु यात्रा जिगु जीवनया (१११८)

थःगु नच्चागु विद्यार्थी जीवनय् हे कविताया सफू पिकयाः नेपालभाषाया साहित्यिक धुकू जाय्केगुली तिबः बियादीम्ह रश्मी नापित थें ज्याःपिं च्वमिपिं पाखें नेपालभाषा साहित्य ह्यमिपिसं आपालं आशा याइगु स्वभाविक खः । थ्वय्कःया उमेर नच्चागु खयाः नं भाव गार्भिय जू । च्वज्याय् निरन्तरता बिल धाःसा थ्वय्कःया चवसा अभ्र परिमार्जित जुइ धकाः आशा यायेफु ।

म्ये, कविता च्वया जक मखु नेपालभाषाया म्येचाः पिकयाः नेपालभाषाया काव्य धुकू जायेकादीपिं

नेपाल सम्बत ११३४ या

लसताय् सकल

नेपाःमिपिन्त

नूवम्ब्रा सिंतुना



Happy New Year

Nepal Sambat 1134

**Bhagwan, Ramala,
Abhishek & Kunal Adhikary
Des Plaine, Illinois**

मयजुपिं नं आपालं दु गथे – शिला शाक्य-हिंसी (ने.सं. १११५), लक्ष्मीशोभा शाक्य-प्रज्ञा उमंग (ने.सं १११५), अञ्जान शाक्य – लँजुवाःया म्ये (ने.सं १११६), नलिना चित्रकार (केलें मिखा कनाः (ने.सं १११८), हसना – लायलामा (ने.सं १११५), सरला श्रेष्ठ – वल छंगु किचः लिउलिउ जिगु (ने.सं १११०), निमर्ला श्रेष्ठ – म्येयागु उपहार (ने.सं ११०३), सुनिता रंजित – प्रज्ञा वने जि वने (ने.सं १११०), सुनिता राजभण्डारी ‘जुनु’-ख्यंगु चा फुनाः न्हूजः वल रे (ने.सं ११३३) आदि

चव्य उल्लेख जूपिं कवयित्रीपिं बाहेक नेपालभाषाया काव्य भण्डार समृद्ध यायेगुली तिवः बियादीपिं मेपिं नं आपालं मयजु च्वमिपिं दनि रुचि प्रधान, मन्दिरा प्रधान, इन्दिरा नेपाली, रुपा मास्के, उमा प्रधान, विष्णुमाया, कुमारी मधु, कमलादेवी, कमलमैया स्थापित, हरिदेवी, ज्वालादेवी, राधादेवी जोशी, रेखा शाक्य, साहना प्रधान, लसता जोशी, सविना श्रेष्ठ, सरला बज्राचार्य, सुलोचना सैजु, आदि ।

छापा आखलं नेपालभाषाया सफू प्रकाशित जुसां निसें थौं तकया पिदंगु सफू ल्याः ख्याना स्वयेबलय् नेपालभाषाय् मयजु च्वमिपिं दकलय् अप्व संलग्न जूगु विधा काव्य खःसा मिसाच्वमिपिनिगु दकलय् अप्व सफू पिदंगु विधा बाखं धुंकाः वं कविताया हे सफू जूगु दु । अथे हे प्राचिन कालं निसें थौं तक खनेदुगु काव्यया शैलीगत विषयगत हिसाव जक मखुसे न्हून्हुगु प्रवृत्ति, प्रवाह, हिसाव नं नेपालभाषाया दकलय् स्तरीय विधा काव्य हे जूगु दु । काव्यया रुपभेदया दृष्टिकोणं थौं नेपालभाषाय् आधुनिक काव्य विधा अन्तर्गत मुक्तक, गजल, सनेट, शोक

काव्य, हाइकु, गीतिनाटक, गीतिकथा निसें खण्डकाव्यया रचनाय् तक मिसाच्वमिपिनिगु च्वसा न्ह्याय् धुंकागु दु । तर अथे खयानं मयजु च्वमिपिसं अप्वः थें फुटकर कविता रचनाय् हे कलम न्ह्याकागु दु । मयजु च्वमिपिसं नेपालभाषा साहित्यया मेमेगु विधा सिबय् नं मनूया मनया घात प्रतिघात, तथा राष्ट्रिय अन्तर्राष्ट्रिय परिवेशयात सशक्त तथा समग्र रुपं प्रतिबिम्बित याये फुगु विधा काव्य हे जूगु दु । नेपालभाषाया कवयित्रीपिसं नेपालभाषां जक मखु नेपाली भाषां नं कविता च्वयेगु तथा च्वया तःगु कवितायात मेगु भासं हीका नं नेपालीभाषोत्तर पाठकपिंत म्हसीकेबीगु ज्याय् नं मिसाच्वमिपिं लिपा लाःगु मदु । तर अथे खयाः नं मयजु च्वमिपिसं थ्व काव्य विधायात च्वन्त्याकेत अझ मिहेनत यायेमानिगु दु ।

भाषा जवाः मयजु प्रा. प्रेमशान्ति तुलाधर नेपाल भाषा ख्यलय् नांजाम्ह च्वमि लिसें नेपाल भाषाया प्राध्यापक नं खः ।

वय्कःया अनुसन्धानात्मक सफू “नेपाल भाषा साहित्यया इतिहास” यात श्रेष्ठ सिरपाः देछाःगु दु ।

नूबंसा सिंगुना

नेपाल सम्बत ११३४ या लसताय् सकल नेपाःमिपिन्त
Happy New Year Nepal Sambat 1134



Pukar, Rekha, Paridhi & Purak Joshi
Chicago



बज्रमुनि बज्राचार्य
नेपाः



नेवाः धर्म व संस्कृति दुने हारतीया थाय्

महसीका

नेपाःया आदिवासी, भूमिपुत्रया रूप्य नेवाःतय्त् कयाःतःगु दु । थुपिं नेवाःत दकले न्हापां तिब्बतया काँसु प्रान्तपाखें बाय् हिलाः नेपाः दुहाँ वःगु धायेगु याःसा, पुराणया कथं पंचशीर्ष पर्वतया मञ्जुश्री नेपाः वयाः लखं जायाच्वंगु थाय्यात लः पितवयाः च्वनेछिंके धुंकाः तिब्बतपाखें व्वनाहयाः बस्ति दयेकल धैगु न्त्यथनातःगु दु । अथेहे श्रीकृष्णं भारतपाखें सा लहीपिं ग्वालात नेपालय् व्वनाहयाः बस्ति दयेकल धैगु नं न्त्यथनातःगु दु । नेपाल महात्म्य, स्वयम्भू पुराणं थःथःगु कथं व्याख्या यानाःतःसां थ्व खं स्पष्ट जू कि गबलेनिसें नेपाः दे दत अबलेनिसें नेवाःत दत, गबलेनिसें नेवाःत दत अबलेनिसें हे नेपाः दत धैगु अनुमान यायेछिं । नेपाः व नेवाः छगू सिक्काया निगू पाता खः । थ्व विषयलय् विद्वान् इतिहासकारपिन्सं मालेगु ज्या न्त्याकाच्वंगु दु । विद्वानपिनिगु नं थःथःगु हे धापूत दु । गुलिसिनं भारतया नाय नेपाः वयाः नेवार जुल धाडपिं नं दु । इतिहासकार शिरोमणी बाबुराम आचार्य, इतिकार बालचन्द्र शर्मा आदिपिन्सं नं नेपाः व नेवाःया स्वापूयात स्वीकारयाःगु दु । लिपा वनाः थुगु हे थासय् भारत व तिब्बतया थी थी थासं थी थी कारणं नेपाः वयाः च्वनेगु, थःगु हे कथंया

भाषा छयलेगु यात जुइ धैगु नं अनुमान याय्छिं । नेपाःया इतिहास पाँचौं शदीनिसें जक शुरु जुल । उगु इलनिसें लिच्छवी शासनया अन्तिम ईतकया अभिलेखय् करीब २४८ खँग्वः नेपालभाषाया खनेदुगुपाखें नं उगु इलय् नेवाःतय्सं थःगु भाषा छयले धुंकूगु सीदु । नेवाःतय्सं थौकन्हे ल्हानाःच्वंगु भाय्या पूर्खा चीन सँय् भाय् परिवार दुने लाः । लिच्छवीत भारतया वैशालिं वयेन्थ्यो नेवाःतय्सं ल्हाइगु भाय्या स्वरूप पाः जुइ, थ्व स्वाभाविक खः, लिपा वनाः उगुथुगु थासं मनूत च्वं मय्वं नश्ल पानाः वन जुइ, भाषा हिलाः वन जुइ, तर नेवाःत नेपाःया पर्याय खः धैगुली निगू मत जुइमखु ।

नेवाःतय्गु महसीका धैगु हे इमिगु भाषा व संस्कृति खः । नेपाःया दकले न्हापांगु धर्म शैव धर्म खः । लिपा वनाः बौद्ध धर्म व वैष्णव धर्म नं दुहाँ वल । शैव व वैष्णव धर्मयात थौं छकलं हिन्दू धर्मया धलखय् तःगु दु । उकिं नेवाःतय्गु धर्म धायेवले हिन्दू व बौद्ध धर्म धैगु सीदु । अथेखःसां मूलत नेवाःतय्गु धर्मयात हिन्दू व बौद्ध धर्म मधासे बौद्ध व हिन्दूपाखें प्रभावित थःगु हे मौलिक धर्मया रूप्य काय्गु पाय्छि जुइ । धर्मया आधारय् हे संस्कृति निर्माण जुइगुलिं नेवाःतय्गु संस्कृति

हिन्दू व बौद्ध धर्म, दर्शनपाखें प्रभावित खःसां नेवाःतय्गु थःगु हे मौलिकता नं संस्कृतिइ खनेदु । उकीया हे दसूया ल्याखं थन हारती व हारतीया संस्कृतियात न्त्यव्वय्गु जुइ ।

हारती खँग्व

हारतीयात नेपालय् बौद्ध धःया रूप्य कयातःगु दु । अथे खःसां हारतीया बारे धाःसा प्राचीन पाली बौद्धग्रन्थय् धःया रूप्य गनं न्त्यथनातःगु खनेमदु । बौद्ध ग्रन्थ ललितविस्तर, संयुत्तनिकाय, हारतीकावदान आदि ग्रन्थय् यक्षया रूप्य व्याख्या जुयाच्वंगु दु । अथेहे हिन्दू ग्रन्थ महाकाव्य महाभारतय् हरितया मिसाया रूप्य हारतीयात कयातःगु दु । मोनियर विलियम्सया शब्दकोषय् हारतीयात हरितया सन्तान, स्वरभक्त, हरित छगू रङ्ग, विश्वामित्रया काय् धकाः न्त्यथनातःगु दु । हिन्दू ग्रन्थय् यक्ष वा देवीया रूप्य गनं न्त्यथनातःगु मदुसा, बौद्धग्रन्थय् यक्षणी बाहेक देवीया रूप्य व्वयातःगु खनेमदु । उकिं हारती मांया रूप्य नेवाःतय्सं थःगु हे मौलिक देवी वा मांया रूप्य विकास याःगु खनेदु ।

हारतीप्रति बौद्ध धारणा

हारती बुद्धकालिन राजगृहलय् यक्ष कूलय् जन्म जूम्ह पाचिकया न्यासःमह कलाःमध्ये छम्ह खः ।

पाचिक कुबेरया राज्यय् सेनापती जुयाः ज्या यानाः च्वम्ह खःसा, हारती नं उगु हे थासय् ज्या याइम्ह न्यागूगु थासय् लाःम्ह यक्षणी खः । उम्ह यक्षणीया न्यासःम्ह मचात जन्म जुल । इमिगु पालनपोषण यायेगु लागी उगु थाय्या मनुष्यतय् मचात खुयाः थः मचातय्त नकेगु जुगुलिं उगु देया प्रजापिं मुनाः विम्बिसारया राज्यय् वनाः धाःवंगु इलय् जुजुं बुद्धया विहारय् वनाः उपाय मालेगु लागी धायेवं बुद्ध स्वयं यक्षणीया वस्ती वनाः हारतीया दकले चीधीम्ह प्रियंकरयात कयाः सुचुका तल । लिहाँ वःम्ह यक्षणीया मचातय्त नके धकाः स्वःवंगु इलय् कान्छाम्ह काय् मदयाः माः जुल । ख्वयाः हालाः जूगु खनाः स्वये मफया, बुद्धया विहारय् वनेगु लागी सल्लाह बिल । बुद्धया न्ह्योने थः मचा मालेगु लागी धाःवले मुसुं न्हिलाः, छ न्यासःम्ह मचाया मां जुयाः छम्ह मचा तन धकाः छाया पीर काये माःगु ? मेपिं प्यसः व गुइगुम्ह ला द हे दुनि धकाः धायेवं यक्षणी नं बुद्धयात छ मचा त्वःता वःम्ह, परिवार फुक्क त्वःता वःम्ह मचाया मायाया बारे छु सी धकाः लिसः बिइवं, उलि मछि माया वंम्हेसिनं मेपिनि छम्ह जक मचा दुपिनि मचायात लानाः स्यानाः बिइवं उजापिं मां बौया दुःख गथे जुल जुइ बिचाः याना ला ? धायेवं यक्षणी भस्के जुल । बुद्धया न्ह्योने आर्वलि उजागु अपराध गबलें यायेमखु धैगु प्रण यानाः न्ह्याबलें बुद्ध धर्मयात पालना यानाः, संसारया दक्व प्राणीया मस्तय्त नं थः हे मचात थें बिचाः यानाः च्वनेगु बचं बिल ।

थुगु हे ि वशवास कथं बौद्धतय्सं हारतीयात पूजा यायेगु, बौद्ध विहार वा बुद्धया मूर्ति दयेकेबले नं हारतीयात बुद्ध धर्मया रक्षकया रुपय् पलिस्था यायेगु यानाः वयाच्वंगु खः । विहार निर्माण यायबले विहार दुहाँ वनेगु लुखाया जवखं हारती स्थापना याय् माःगु खं बाह्रौं शदीइ च्वंगु क्रियासंग्रह ग्रन्थय् न्ह्यथनातःगु दु । थुम्ह हारती यक्षणी छम्ह गुह्यक, मखंक न्ह्यागु थासय् नं वनेफुम्ह जूगुलिं मनुतय्सं नां जक कायवं प्राणीपिनि मस्तय्त रक्षा याइ धैगु विश्वास दु । छुं नं ल्वय्, ग्रहदशा, आपत विपद नापं न्ह्याथें जाःगु तःधंगु दुःख नं हारतीपाखें ज्यंकी धैगु विश्वास दु ।

महायानी वज्रयानी बौद्ध पुचलय् आपतविपद, ग्रहदशा, ल्वय् फाय्केगु लागी द्यःया न्ह्योने,

छेंय, पूजाआजा, छें भिकेत, तःधंगु पूजाय् पंचरक्षाया पाठ व्बंकेगु चलन दु । थुजागु सफू ने.सं. १९ यागु लुयावःगु दु । थुजागु सफू च्वय्गु चारौं शदीपाखे जुल धैगु सीदु । थुकिं हारतीयात महायान बौद्धधर्मया उद्भव नापं नापं हे विकास जूगु धायेगु पाय्छि जुइ ।

हारती मूर्तिया विकास

भारतया मथुरा व गान्धरय् हारतीया मूर्ति निर्माणा शदीया तक खनेदु । नेपालय् आःतक लुयाः वःगु यलया चपः त्वाल्य् च्वंगु हारतीया मूर्तियात लैनसिंह बाङ्गदेलजुं छैठौं शदीया धकाः न्ह्यथना तःगु दु । वयां लिपाया मूर्तित स्वयम्भूया वायुव्यकोणय् दुम्ह हारती, बंगलामुखी, श्रीघ विहार, सानेपा, धरान आदि थासय् बाखं नाप हे मिले जुइक न्याम्ह मचात नाप तयाः मूर्ति दयेकातःगु दु । अथेहे बौद्ध विहारय् दुहाँ वनेगु लुखाया जवय् वा खवय् हारतीयात मूर्ति तयाः ब्हः तयाः चाया अप्पा तयाः हारती धकाः पूजा यायेगु यानाः वयाच्वंगु दु ।

मूर्तिया ल्याखं स्वयम्भूया हारतीयात तसकं महत्व कथं कयातःगु दु । मेगु मूर्तित स्वयम्भूया नक्कल यानाः दयेकातःगु दु । स्वयम्भूया हारती गुलि पुलां धैगु खँय यकिन गनं न्ह्यथनातःगु लुयावःगु मदु, अनुसन्धानया विषय हे तिनि । तर साहित्यिक ग्रन्थया लिधंसाय् स्वयेगु खःसा स्वयम्भू चैत्य निर्माण याःगु इलय् शान्तिकराचार्य रत्नपीठय् हारतीया मूर्ति दयेकूगु खँ स्वयम्भूपुराणय् न्ह्यथनातःगु दु । तर थुकिया गनं प्रमाणित अभिलेख मदु । स्वयम्भू चैत्य निर्माणया खँय नं थुगु इलय् हे दयेकल धैगु धायेत तसकं थाकु । गौड देसया प्रचण्डदेव वृषदेवया पालय् नेपाल वयाः पंचरक्षीया रुपय् दुगु रश्मियात तःले ल्हाकाः मञ्जुदेवाचार्यपाखें दीक्षा कयाः पुरश्चरण च्वनाः स्वयम्भू पलिस्था याःगु न्ह्यथनातःगु दु । तर गौडा देशया इतिहासय् प्रचण्डदेवया नां गनं न्ह्यथनातःगु खनेमदु । वृषदेव मानदेवया जिजु बाज्या खः । मानदेवया अबु धर्मदेव, बाज्या शंकरदेव अले वृषदेव खः । मानदेवसिवें सच्छि दं न्ह्योया जूसां चारौं शदीपाखे दयेकल धैगु अनुमान यायेछिं, तर थ्व फुक्क साहित्यिक इतिहास खः उकिं स्पष्ट खनेमदु । शान्तिकराचार्यपाखें

बन्धुदत्त आचार्य दीक्षा काल । उम्ह बन्धुदत्त सातौं शदीया जुजु नरेन्द्रदेवया पालय् कामारु कामाक्षं यक्षकुलयाम्ह करुणामयात नेपाल हयाः सहकाल जूगुलिं सहकाल जुल धैगु नं साहित्यय् न्ह्यथनातःगु दु । थुकिं स्वयम्भूपुराण साहित्यिक ग्रन्थ जक खः, प्रमाणित इतिहास धायेत तसकं थाकु । उकिं स्वयम्भूया हारतीया देगः, द्यः गुगु इलय् दयेकूगु खः धैगु स्पष्ट आधार मदु ।

आः थौकन्हे स्वयम्भूइ अवस्थित हारतीया मूर्ति वि.सं. १९५६ लिपायाम्ह खः । वि.सं. १९५६या दशकय् रणबहादुर शाहया पालय् थः यःम्ह लानी कान्तिबती क्षयरोगं (गनं तःकै धकाः दु) सीवं तं पिकयाः महत्वपूर्ण द्यःपिन्त स्यकेगु, दिसाया धूप थनेगु, मनुयात थें हे सिथं यंकेगु, महारानीयात बासः याःपिं वैद्य, ज्योतिषीपिन्त यातना बीगु आदिया भुवलय् स्वयम्भूया हारतीयात नं तःछ्यानाः वान्छोय्गु यात । वयां लिपा शान्तिपुरय् दुहाँ वनाः स्यंकेत्यंगु इलय् रणबहादुर शाहया मिखा कां जूगुलिं ग्यानाः हाकनं ज्योतिषीपिनिगु सल्लाह कथं वहया म्वः छानाः धर्म कर्म यानाः द्यः पलिस्था यायेगु, क्षमापूजा यायेगु क्रमय् हारतीया मूर्ति दयेकूगु सीदु ।

नेपालय् ने.सं ४७० पाखे सुल्तान समसुद्दिन पशुपती, ख्वप, यल, स्वयम्भूइ वयाः द्यः देगः मि तय्गु, स्यंकेगु, सफू नष्ट यायेगु यात । स्वयम्भूया चैत्ययात स्यंकेगु भुवलय् हारतीया देगः द्यःयात स्यंकेगु खँ गनं न्ह्यथनातःगु मदु । उकिं स्वयम्भूइ उगु इलय् देगःया निर्माण मज्जनीला धैगु अनुमान याय्छिं ।

संस्कृति या दृष्टिं हारतीया प्राचीनता

नेपालमण्डलया नेवाःत सांस्कृतिक दृष्टिकोणं तसकं तःमि । सीबले बुइबले जक मखु, जीवन आनन्द म्वायेगु लागी नं इलय् व्यलय् संस्कृति हनेगु यायेगु भुवलय् हारती नाप स्वापू दुगु संस्कृति नं हनेगु यानाः वयाच्वंगु दु । थुकिं नं हारतीया प्राचीनतायात स्पष्ट यायेगु आधार दु । दकले पुलांगु ग्रन्थ पंचरक्षा सफू चारौं शदीया धाइ, थुकी पांचीक, यक्षणी हारतीया बारे न्ह्यथनातःगु दु । गुपिन्सं पंचरक्षा सफू पाठ यात धाःसा मानव जीवनय् वैगु आपत विपद् दुःख, कष्ट, महामारी, भययात मदयेका बिइ धैगु महायानीतय्गु विश्वास

खः । उकिं छैय् विरामी जुयाच्चनीगु इलय्, ज्याथ जंक्व याइगु इलय्, छै भिंकेगु आदि ज्याखँय न्हापानिसं हे पंचरक्षा पाठ याकेगु चलन दुगुलिं हारतीया अस्तित्व उगु इलय् दुगु सीदु । अथे हे स्वयम्भूया भुइख्यलय् भिंनिदँय् छकः याइगु सम्यकया कन्हेखुन्हु मिसा सम्यक न्यायेकीगु इलय् हारतीयात च्वय् तयाः न्यायेकीगु यानाः वयाच्वंगु दु । थुगु सम्यक पृथ्वीनारायण शाहया न्त्यो स्वदँय् छकः इतुंवहा, लगं बहा, वटुबहालय् याना वयाच्वंगु खः । वयां लिपा ल्वापु जुयाः दीगुलिं भिंनिदँय् छकः भुइख्यलय् यायेगु यात । उगु इलय् नं हारतीयात सम्यकय् यंकेगु याः जुइ । थुजागु सम्यक न्याय्केगु चलन ने.सं. ६९० य् जूगु खः ।

मिसा सम्यकय् हारती यात दकले च्वय तयाः खुगू भाग तयेधुंकाः तिनी मेपिन्त दान बिइगु याइ । अथे हे हारती भिंनिदँ तकया मचातयूत रक्षा याइम्ह द्यःया रुपय् काइ । उकिं छैय् मचात लगातार सिनाः मम्वात, ल्वचं दुख बियाच्वन धाःसा, उजापिं मचातयूत हयाः धनभाजु नाप त्वाय् चिंकेगु याना वयाच्वंगु दु । त्वाय् चिंकेगु धैगु कतःयात थः दय्केगु, थः जुइवं माया वनी, रक्षा याइ धैगु विश्वास कथं थथे यायेगु यानाः वयाच्वंगु दु । अथे हे छुं भाकल पूवन, सफलता प्राप्त जुल, छुं नं संस्कृति, संस्कार पूवने धुंकाः द्यःयात नं नकेमाः धैगु कथं नं हारती मांया न्त्योने छाहाय्केगु यानाः वयाच्वंगु दु । अथेहे ल्वय् लंके धुंकाः भाकल यानाः कलः वनेगु, चापूजा यायेगु, मत छवय्केगु, कैद्यः पूजा यायेगु हारती नाप स्वापू दुगु संस्कृति खः ।

हारती प्रति आस्था व विश्वास भँभं हे अप्वया वयाः थौं हारती सम्प्रदायया रुपय् खने दये धुंकल । छैय् छुं मूल्यवान सामान तंसां भाकल यायेगु, मचात जाँचय् पास जूसां पूजा यायेगु, विदेशीय वनीगु इलय् सकुशल जुइमा धकाः आराधना, पूजा यायेगु, विवाह, ब्रतबन्ध थें जाःगु खुशीया ज्या खँय हारतीयात पूजा यायेगु, काई छापे यायेबले हारती माता शरण धकाः च्वयेगु आदि याना वयाच्वंगु दु ।

विशेष यानाः हारतीयात हिन्दूया सितलाया रुपय् कयाः तःकै वैगु इलय् पूजा यायेगु यानाः वयाच्वंगु खःसा, तःकैया खोप बिइगु इलय् भिंनिदँ दुखुन्हु पूजा यायेगु याइ ।

हारती यक्ष कुलयाम्ह गुह्यक, न्त्यागु वस्तु, प्राणी पिन्के नं प्रवेश जुइफुम्ह जूगुलिं मनूया शरीरय् नं प्रवेश जुयाः मनूया कल्याणया लागी उपचार यायेगु याइ धैगु विश्वास कथं थौं द्यःमांया संस्कृति नं तसकं प्रचार जुयाच्वंगु दु । मनूया म्हय् हारतीया न्याम्ह मचात जिलं भाजु, जिलं मय्जु, वासिं भाजु वासिं मय्जु (लाता भाजु, लाती मय्जु) धन भाजु (कान्छाम्ह काय् प्रियंकरया स्थानीयकरण नां, स्वयम्भु महाचैत्यय् आनन्दा धकाः) दुबिनाः ल्वय् जूपिन्त वा आपत विपदय् लानाः च्वपिन्त, बोक्सीं दुःख बिया च्वंगु इलय् मचातयूत त्वःपू वैगु इलय् रक्षा यायेगु याइ । उगु इलय् उम्ह मनू हारती व वया मचाया रुपय् खनेदइ नापं उम्ह मनुखं न्व वाःगु हे द्यः नं न्व वाःगु जुइ । उकिं उम्ह मनूया निर्देशन कथं उपचार यायेगु याना वयाच्वंगु दु । थौं हारती सम्प्रदाय कथं हारतीया जक भक्ति याइपिं पुचः हे विकास जुइ धुंकूगु दु ।

नेवाः पुचलय् हारतीया महत्व

नेवाःत धर्म दर्शन व संस्कृतिया ल्याखं मेपिं सिबें विस्कं खनेदु । धर्मया ल्याखं नं न त पूर्णत बौद्ध खः, न त हिन्दू । थःगु जीवन संचालनया लागी गुगु धर्म व दर्शन उपयुक्त खः उगुयात नालाः कयाः थःगु हे कथंया धर्म दर्शनयात न्त्याकेगु यानाः वया च्वंगु दु । उकिं हे हिन्दू व बौद्ध याके मदुगु संस्कार संस्कृति सीबले न्हय्नुमा तयगु, जीवनया अन्तिम अवस्थाय् परिवारया दुजःयात द्यः यायेगु, रथय् तयगु, बाह्रातयगु, इही यायेगु, बुदिं यायेगु, म्हपूजा यायेगु, थःम्हं छयलाः वया च्वनागु वस्तुयात पूजा यायेगु आदि याना वयाच्वंगु दु । व थें हे जीवनय् सुनां बांलाक ज्यायात वैत द्यःया रुपय् स्वीकार यायेगु, मनू हे द्यः जुइफु धैगु दर्शनयात नाला कायेगु यानाः वयाच्वंगु दु । भूत, प्रेत, राक्षस, पिसाच, किनर, असूर, मनुष्य न्त्याम्ह नं बांलागु, कुशल व कल्याणया

ज्यां हे द्यः जुइ । न्हापा न्त्यागु हे अपराध, अन्याय, दुःख यानाः वःम्ह जूसां लिपा थुइकाः प्रायश्चित्त यानाः परिवर्तन जुइगु इच्छा तल धाःसा, क्षमा यानाः, सुधार याये फँगु दर्शनपाखें प्रभावित जुयाच्वपिं खः । उकिं हे यक्ष कुलया हारती, गुम्हेसिनं मनूया ला नयाः दुःख बियाः, नरभक्ष जूसां क्षमा बियाः लिपा वं याःगु गुणया कदर यानाः द्यःया रुपय् नालाकाल । कामारु कामाक्षय् यक्ष कूलय् जन्म जूम्ह यक्षयात हयाः बोधिसत्व करुणामय दयेका बिल । मखंया ब्रम्हया म्हायायूयात विज्यासः द्यः दयेका बिल । थुकथं बांमलागु पाखें बांलागु कुशल ज्याय् वःपिन्त द्यःया रुपय् कायेगु दर्शन नेवाः समाजया बालांगु पक्ष खः । उकिं नेवाःतय्सं यक्ष कुलया हारतीयात मचात रक्षा यानाः बिइम्ह, ल्वय् लंकाः बिइम्ह भैर्षज्य द्यःया रुपय् हरेक ज्याय् हारतीयात कयाः तःगुलिं नेपाल मण्डलया नेवाः समाजय् हारतीया तःधंगु महत्व दुगु खः ।

मूर्ति

हारती छम्ह यक्ष कुलया अकुशल बिचाः दुम्ह यक्षणी खः । गुम्हेसिनं बांमलागु बिचाः त्वःताः बांलागु बिचाःयात नालाः मचातयूत रक्षा यायेगु ज्याय् संलग्न जुल । उकिं हारती यक्षणीपाखें द्यः जुल । यक्ष वा यक्षणी धैपिं राक्षस व द्यःया दध्वीया प्राणी कथं काइ । यक्षपिन्सं बांलागु ज्या याःसा द्यः जुइफु, बांमलागु ज्यायात धाःसा राक्षस जुइफुपिं खः । नेवाः समाजय् यक्ष कुलं द्यः जूपिं यक्व दु । थँबहिया जाति अजिमा आदि । थुजागु संस्कृति पाखें नेवाःतयगु दर्शनयात नं स्पष्ट रुपं म्हसीका कायेफु । दकले तःधंगु हारतीया महत्व व विशेषत धैगु हे बांमलागु पाखें बालांगु ज्याय् परिवर्तन जूगु खः । उकिं नेवाःतय्सं मांया रुपय् कायेगु यात । मां नेवाःतय् रक्षक खः, थः मचातयूगु लागी थःगु सर्वस्व समर्पन याइम्ह गुगु पद हारतीयात नेवाःतय्सं बियाः पूजा आज्ञा यानाः दकले च्वय्या थाय् बिया वयाच्वंगु दु ।

(थुगु च्वसू हारती माता सफूया आधारय् तयार यानागु खः - च्वमि)

भाजु बज्रमुनी बज्राचार्य लजगा कथं उप-प्राध्यापक खः । वय्कलं नेवाः संस्कृति सम्बन्धि यक्व हे च्वसू च्वया दी धुंकूगु दु ।

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झुवसा सिंतना

**Happy New Year
Nepal Sambat 1134**

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बिजयरत्न असंबरे
नेपा:

इण्डिजिनेस फिल्म अर्काइभया ग्वसालय् थन नेपाल अन्तरराष्ट्रिय आदिवासी फिल्म फेस्टिभल जुयावया च्वंगु न्हयदँ दत । उकि मध्ये स्वक्वःगु फेस्टिभलय् नेवाः भाय्या डकुमेन्ट्री “ग्वाय्मरु” यात “ज्युरी अवार्ड” वल । थ्व डकुमेन्ट्रीया निर्देशक प्रिनाराज जोशी खः । थ्व फेस्टिभलय् व सिबें न्हापा वयक भाजुं दयेकूगु “तुइसि” नांयागु डकुमेन्ट्री व्वतिकाःगु खः । वयकलं न्हयःव्वःगु विषय व शैली नं प्रशंसित जूगु खः । वयकःया “ग्वाय्मरु” सिरपाः हे त्याकेत ताःलात । निक्वःगु नेपाल अन्तरराष्ट्रिय आदिवासी फिल्म फेस्टिभलय् नेवाः सकिपा “भिन्तुना” यात “क्रिटिक्स च्वाइस अवार्ड” वःगु खः । स्वनिगलं पिने तकं जुइगु थुगु फिल्म फेस्टिभलय् पोखराय् नं “भिन्तुना” यात “क्रिटिक्स अवार्ड” विउगु खः । थथे निगू निगू सिरपाः त्याकेत ताःलागु थ्व नेवाः सकिपाया निर्देशक आर्यम नकःमि खः । नेपाः दुने जुया वयाच्वंगु अन्तरराष्ट्रिय स्तरया फिल्म फेस्टिभलय् “ग्वाय्मरु” व “भिन्तुना” लगायत यक्व फिल्मं नेवाः फिल्म ख्यःया न्हाय् धस्वाकाः क्यंगु दु । अथे हे तुं न्याक्वःगु फेस्टिभलय् लुनिभा तुलाधर मयजुया “व्वयेगु मन्तुना” यात “इन्क्लेजमेन्ट अवार्ड” वःगु खःसा खुक्वःगु फेस्टिभलय् लुजःसिं भाजुया “इम्प्रेसन अफ लुम्बिनी” यात नेपाली पानोरामा अवार्ड वल । अथे हे तुं “पःखा” जापानय् सन् १९९४ य् जुगु “थर्ड एशियन टेलिभिजन फेस्टिभलय्



नेवाः फिल्मं त्याकूगु अवार्ड

व्वति काःगु जक मखसे अनं “थर्ड फ्युचर अफ एशिया” अवार्ड तकं त्याकेत ताःलागु खः । थ्व सकिपाया निर्देशक रामशेखर नकःमि खः । नेपाः दुने व पिने जुया वयाच्वंगु थीथी फिल्म फेस्टिभलय् नेवाः फिल्मं थःगु न्हाय् धस्वाकाः नेवाः फिल्म ख्यःयात तःमि याना वयाच्वंगु दु । नेपाल अन्तरराष्ट्रिय आदिवासी फिल्म फेस्टिभलया न्हापांगु संस्करणय् निर्देशक राज शाक्यया “मिजं” व निर्देशक राजेशमान सिंहया “हिसिमदु” दुथ्यागु खः । निर्देशक शाक्यं उगु ईलय् नेवाः फिल्मयात धांधली यानाः सिरपाः मविउगु धका द्वपं विउगु खः । थथे छु नं कथंया सिरपाः ज्याभवः जुइबले थज्यागु आरोप वइगु धइगु न्हूगु खँ मखु । अथे हे “माया” फिल्मयात अवार्ड मलात धका नं आर्यम नकःमि व सुनिता राजभण्डारी मयजुं नं विवाद याःगु खः । अले थज्यागु हे आरोप व विवादय् तक्येनाः गुलिखे फिल्म अवार्ड ज्याभवः दिनां तुं वंगु दसु यक्वः हे दु । नेवाः फिल्मं त्याकूगु सिरपाःया चर्चा यायेबले “राजमति” छगू ल्वमंके मफइगु नां कथं कायेमाः । नेपाःया हे फिल्म इतिहासय् छगू ज्वःमदूगु फिल्मया रुपय् कयाःतःगु “राजमति” या निर्देशक नीर शाह खः । थ्व फिल्मया निर्देशनया नितिं नीर शाह भाजुयात “चलचित्र सम्मान समारोह २०५३”य् “बेस्ट डाइरेक्टर अवार्ड” ब्यूगु खः । अभियान काठमाण्डौया ग्वसालय् जुगु थूगु समारोहय् “राजमति” फिल्मं तःगुमछि हे सिरपाः त्याकूगु खः । उकि मध्ये श्रीकृष्ण श्रेष्ठयात ‘बेस्ट सपोर्टिङ एक्टर’, राजेन्द्र खड्गीयात ‘बेस्ट फाईट डाइरेक्टर’, उद्धवराज भट्टराईयात ‘बेस्ट कस्ट्युम’, शम्भुजित बास्कोटायात ‘बेस्ट ब्याकग्राउण्ड’ म्युजिकया अवार्डवःगु खः । अथे हे तुं निर्जल श्रेष्ठ व गोपाल भुटानीयात ‘बेस्ट आर्ट डाइरेक्टर’या अवार्ड नं वःगु खः । नेपालय् फिल्म निर्माणया इतिहासं न्येदँय् पलाः तइन । थुलिमछि ई बीधुंकाः नं थन आःतक धिसिलाक्क छगू राष्ट्रिय स्तरया फिल्म फेस्टिभल जुइमा धकाः दकले न्हापां सः थ्वःगु धइगु २०३० सालय् हे खः । अबाय्ति शाही नेपाल चलचित्र संस्थानया ग्वसालय् जूगु “नेपाल चलचित्र निर्माण गोष्ठी”इ थज्यागु सः थ्वगु खः । गुगु ईलय् तक मुक्कं भिगू हे नेपाली फिल्म मनुनि । आः



वया: द्विछि भिनिनिसलं मल्याक
थ्यने धुंकल । तर आ:तक्क
नं अज्यागु फिल्म फेस्टिभल
मजून । विकास बोर्ड नेपाली
फिल्मयात छगू ईलय् ब्यलय्
सिरपा: इनाच्वंगु दु । उकियात
राष्ट्रिय पुरस्कार कथं कायेमा:
धका: नं स: थ्वयाच्वंगु दु । छक्क
माओवादी सरकारय् थ्यंगु ईलय्
उगु हे पार्टीयाम्ह ईश्वरचन्द्र
झवाली चलचित्र विकास बोर्डया
अध्यक्ष जुया च्वंगुलिं जुइ उके
जनयुद्ध, शहिद, लाल सलाम,
नयाँ नेपाल थेंज्यागु फिल्मयात
आपा: सिरपा: बिल । थ्व खँयात
कया: त:च्वय्क विवाद नं जुल ।
थ्वसिवे न्हापा बोर्ड २०६२ सालय्
राजाया शासनकालय् ज्ञानेन्द्रया

गुनगान याये भनं छगू त:जिगु सिरपा ज्याभव:
या:गु ख: । “प्रथम राष्ट्रिय चलचित्र महोत्सव
तथा पुरस्कार”या नामं ग्वसा ग्व:गु उगु
ज्याभवलय् सिरपा: त्याकूपिन्त राजा व रानीया
ल्हातिं सिरपा ब्यूगु ख: । उबले जूगु राष्ट्रिय
चलचित्र पुरस्कारय् हिसिला महर्जन मय्जुयात
“राजमति” या निंतिं ‘बेस्ट एक्ट्रेस क्रिटिक्स’
अवार्ड विउगु खँ नं थन लुमंके बहजू । व
धुंका नं छक्क: अथेहे सिरपा: इनेगु ज्या: जूगु
दु गुकी “पटाचारा” व “बाँलामय्जु” संकिपां
बेस्ट फिल्मया अवार्ड त्याकेत ता:लातसा थ्वहे
निगुलिं संकिपाया निंतिं मेलिना मानन्धर ‘बेस्ट
एक्ट्रेसया अवार्ड त्याकेत ता:लात अले थ्वहे
निगू संकिपाया डाइरेक्टरत “बाँला मय्जु”या
पवन जोशी व “पटाचारा” या रामकृष्ण
खड्गी ‘बेस्ट डाइरेक्टर’या अवार्ड नं त्याकल ।
राष्ट्र विउगु थ्व सिरपा: नेवा: संकिपा ख्य:या
निंतिं छगू महत्वपूर्ण सिरपा: ख: ।

भाजु विजयरत्न असंवरे नेपा:या नांजा:म्ह सिने पत्रकार ख: । वय्कलं नेपाल भाषाया बाखं नं यक्व च्वयादी धुंकुगु दु ।

नेपाल सम्बत ११३४ या
लसताय् सकल नेपा:मिपिन्त
झुवसा सिंगुना



Happy New Year
Nepal Sambat 1134

Dr. Mahesh, Meena, Ursus & Unas Gurung
Chicago

व्यतत्वाःया किंकिंपा



पद्म धर तुलाधर
नेपाः

स्वाँ छगू मंगलया चिं खः । स्वाँ मयोपिं सु दई । ल्याय्म्ह, ल्यासे, मचा, बुरा, बुरि व द्यपिं समेत सकस्यां स्वाँ यः । स्वाँ छगू अज्यागु वस्तु खः गुगुकि द्यपिनि नं छ्यनय् तया तये योः । बुद्ध धर्मया ज्ञान कथं न्ह्यागु वस्तुनं अनित्य । द्योपिनि योःसां तबि स्वाँनं भूवाः जुया वनाच्वंगु दु । बुद्धया प्रतीत्य समुत्पाद उपदेशं कनाच्वंगु दु कि जन्म ल्यू ल्यू मरण वई । उकिं स्वाँ न्ह्याक्को वालाःसां, हवये धुनेवं भूवाः जुयावनी, थ्व कृयायात द्यःया योःसां पने मफु ।

स्वाँयागु महत्व दयाः हे भीसं पुजा याये बलय् स्वाँ छायेत रतन सुत्रया छु अंश व पंचरक्षा सूत्रपाठया आर्य मन्त्रानुसारिण्यै छैथौं श्लोकय् दुगु गाथा व्वना वयाच्वना । गुगु सुत्र बैशालि नगरय् दुर्भिक्ष जुयाः भूतप्रेत व महामारी रोग फैलय् जुयाच्वंगु मदयेकेत भगवान् बुद्ध भिक्षु आनन्द महास्थवीरयात कनाः, स्येनाः बैशाली नगरय् व्वंके छवया विज्यागु खः व बैशाली

(मुल संस्कृत)

स्वस्ति वः कुरुतां बुद्धः स्वस्ति देवा सशक्रकाः ।
स्वस्ति सर्वाणि भूतानि सर्वकाल दिशन्तु वः ।
बुद्ध पुण्यानुभावेन देवतानां मतेन च ।
यो योर्थः समभिप्रेतः सर्वोथोद्य समृद्धतां ।
स्वस्ति वो द्विपदे भोन्तु स्वस्ति वोस्तु चतुष्पदे च ।
स्वस्ति वो ब्रजतां मार्गे स्वस्ति प्रत्यागतेषु च ।
स्वस्ति रात्रौ स्वस्ति दिवा स्वस्ति मध्य दिनेस्थिते ।
सर्वत्र स्वस्ति वो भोन्तु माचैषां पापमागमत् ।
सर्वे सत्त्वाः सर्वे प्राणा सर्वे भूताश्च केबलाः ।
सर्वे वै सुखिनः सन्तु सर्वे सन्तु निरामयाः ।
सर्वे भद्राणि पश्यन्तु मा कश्चित्पापमागतम् ।
इनिह भूतानि समागतानि स्थितानि भुमावथवान्तरिक्षे ।
कुर्वन्तु मैत्री सततं प्रजासु दिवा च रात्रौ च चरन्तु धर्मम् ।
ओम आः हुम बज्र पुष्पं प्रतिच्छ स्वाहा ॥

(नेपाल भाषां अनुबाद)

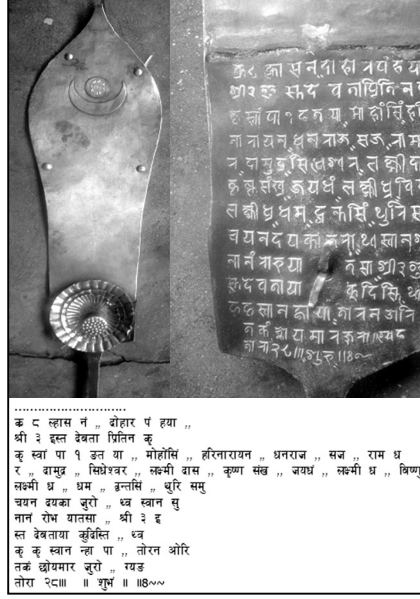
बुद्धं छिमित स्वस्ति यायेमा इन्द्र सहित द्यःपिसं स्वस्ति यायेमा ।
सकल भूतगणपिसं सदाकालं छिमित स्वस्ति यायेमा ।
बुद्धया पुण्यया आनुभावं देवतापिनिगु मतं छिमित
छु छु माला च्वंगु खः व व सकतां पुरेज्वीमा ।
छिपिं निपा तुतिं चूपिन्त, प्यपा तुतिं चूपिन्त स्वस्ति ज्वीमा
लँय् वने बलयनं लिहां वयेबलय् नं छिमित स्वस्ति ज्वीमा
चान्हय्, न्हिनय्, बानिति इलय् छिमित स्वस्ति ज्वीमा
सकभनं स्वस्ति जुइमा, पाप चित्त मदयेमा
सकल जिवपिं, प्राणिपिं, भूतगणपिं,
सकल सुखि जुइमा, रोग मदुपिं ज्वीमा
सकस्यानं कल्याण जुइगुलि स्वयेमा, स्वइतं हे पाप मवयेमा
गुलि थन भूतगणपिं जमिन अथवा आकाशय् च्वना च्वपि दु
थुमिसं सकल प्रजापिन्त सदाकालं मित्र भाव तयेमा, चान्हं न्हिनं धर्मय् नं
च्वना च्वने फयेमा ।

ओम आः हुम बज्र पुष्पं प्रतिच्छ स्वाहा ॥

(थुलि स्तोत्र व्वनाः स्वाँ छाये)

नगरयात दुर्भिक्ष, भूतप्रेत व महामारी रोग मुक्त याना बिज्यागु खः । व स्वाँ छायेबलेया वाक्य थःथे दु :

उकिं स्वाँ छप्पः जक छायेबल्यु नं भीगु छँय् शान्ति स्वस्ति जुई, भूतप्रेतयागु दोष मुक्ति जुई, दुर्भिक्ष, रोग महामारी ताःपाना च्वनिई, सकलसिया कल्याण जुई, सुखी जुई व चित्तयु पाप व्वलना मवई । थज्यागु उत्तम गुण दुगु स्वाँ गुगुकि द्यःयागु शिरयु शोभा जुयाच्वनीगु खः व स्वाँ भूवाः जुयावनीगु पनेत भी आजुपिन्सं धातुयागु स्वाँ दयेकाः द्यःपिन्त छांनाः शोभायमान याना तःगु धातुयागु स्वाँयात हे किकिंपा धयावया च्वना । किकिंपायात वहःया धातु जक प्रयोग यानाः वयाच्वनागु जुलः । किकिंपा छायापिईबल्यु लुँनं छेला वयाच्वंगु दु । किकिंपा द्यःया शिरयु तयेबल्यु मटल्यु भोलाक्क तिया तयेगु चलन दु । स्वाँ छायेगु वा किकिंपा छायेगुया महत्व दयाः हे न्हूम्ह भौमचा फुकिइजय् थ्याकेत देगुपुजास भौमचा दुती बलयुनं भिं उसाँय् व मंगल कामना यासे भौमचाया नामं थःछँपाखें देगुद्यःयात किकिंपा छायेत पुजा कोतल्यु किकिंपा तयाहयेगु चलन दु । अथेहे थाकुलिं लुइबलयुनं थःगु भिं उसाँय्, ताःआयु, छँय् भूतप्रेतया दोष मुक्ति व मंगलया कामनायासे थाकुलिं लुयागु



लुमंतिनं ल्यनाच्वनीगु जुया देगुद्यःयात किकिंपा छायागु चलन दु ।

भी आजुपिन्सं किकिंपायात केतकि स्वाँ नं धया वयाच्वंगु दु । केतकि स्वाँ धयागु तुयूसे व भूवाः भूवाः हवइगु स्वाँ खः । थ्व स्वाँ महाद्यःयात चल्यु मजू । भीसं किकिंपा देगुद्यःयात छांना वयाच्वनागु दु, थुकिनं सिइदु भीम्ह देगुद्यः धयाम्ह महाद्यो मखुः ।

भी न्यत तुलाधरपिन्सं दँयदसं देगुपुजा न्यायेकेबल्यु न्ह्यागु कवःयापि जूसां त्वाःया किकिंपा स्वपाः थःथःगु कवःयाम्ह देगुद्यःयात छायापियाः खेल्यु यंका वयाच्वना । थ्व

जँत त्वाःया किकिंपा न्हापा ल्हासा देय्स बनय्ज्या वनाच्वीपिं भी आजुपिसं श्रीघ इष्ट देवता पूर्णचण्डीयात श्रद्धा भक्तियानाः छांना छवया हःयातःगु खः । थ्वः त्वा किकिंपा व मेमेगु तिसाःत संरक्षण यायेगु जिम्मा तुंछेय् कवःयात बिया तःगुलिं सुं कवःया देगु पुजा न्याईगु दिनस तुंछे कवःया थाकुलिया थासं त्वाःकिकिंपा कया हयाः देगु पुजा न्याय्का वयाच्वंगु जुलः । देगु पुजा सिधलकि पाःलाःनं थ्वः स्वपाः त्वाःकिकिंपात तुंछे कवःया थाकुलियात लित बिई यंकाःच्वनागु जुल ।

१) स्वपाः किकिंपा मध्ये छपायागु किकिंपास जिर्णोद्वार याःबलयु ल्यूनेया सिजःपाता मध्ये बच्छि पुलांगु सिजःपाता लिक्काः न्हूगु साःगुलिं साल मदया च्वन । थ्व किकिंपास किया तःगु ल्यंदनिगु आखः स्वयेबलयु दकलयु पुलांगु थें च्वं ।

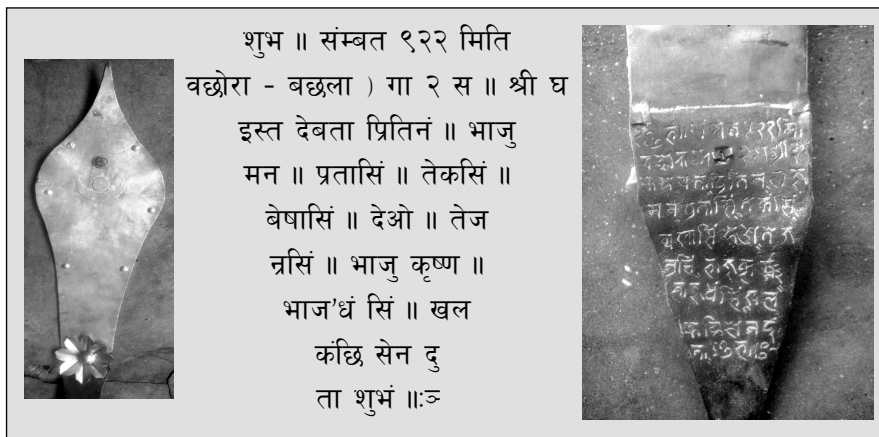
२) नेपाल सम्बत १२२ साल किया तःगु किकिंपा जिर्णोद्वार याना तःसां कियातःगु आखः ल्यंदनिगु जुल ।

३) नेपाल सम्बत १०२८ सालया किकिंपाला ल्हासा देशसं श्री ३ इष्ट देवताया पूजा याना व सालस ल्हासाय दुपिं दृठम्ह व कलकत्ताय दुपिं घम्ह याना जम्मा घम्ह भी जँत त्वाःया आजुपिन्सं नं वहः तोला ७० यागु किकिंपा छांना छवया हयातःगु जुल । थ्व वहःया किकिंपा तःलयु सिजःया पाताय फुक्क जःयागु नां व उद्देश्य किया तःगु जुल । थ्व स्वपाः किकिंपायागु छाँयाप्रति व कियातःगु आखः क्वयु तया तयागु जुलः ।

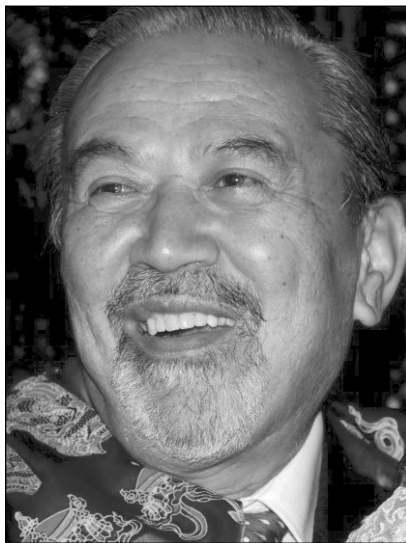
श्रोतः

१) बःचाधंगु नेवाः खँवः धूकु सत्यमोहन जोशी

२) पंच रक्षा सुत्र पाठ आदिबज्र



भाजु पद्म धर तुलाधर संस्कृति सम्बन्धि चवसू चवयेगुली तसकं ल्हाः न्ह्याः ।



ख्यालः

Mr. Jatin in America

- पद्मरत्न तुलाधर -

नेपाः

धकिं उलेवं दबुली छकू क्वथा खनेदइ । क्वथाय् छम्ह मनू सोफाय् फ्यतुनाः कफि टेबलया दःने च्वंगु लाय्प टप कम्प्युटरय् किक किल्क टिक टिक यानाच्चनी । टेबलय् ततःपंगु सफू, म्यागाजीन पत्रिका, निगः स्वंगः मोबाइल फोन, कलम, सिसाकलम, हाइलाइटर, A4 साइजया तुयूगु भ्वं छपं, भिजिटिङ्ग कार्ड, आदि सामान जायेक दइ ।

पलख लिपा क्वथाया पिने मेम्ह छम्ह मनू खने दयेकः वइ । क्वथाय् दुहां मवंसे वं म्हुतुं सः पिकया च्वनी त्वाक त्वाक त्वाक, तिन्न तिन्न, तिन्न तिन्न ।

दुने च्वम्हेसिया नां रतन्

पिने च्वम्हेसिया नां जतन्

रतन् - O door is open, plz, come in !

खापा चाः, दुहां भ्रासं ।

जतन् - वया वया जि स्वाट्ट दुहां वया ।

न्हापां छता खँ, थ्व अमेरिका खः
ला ? अले छि नेवाल खः ला ? थ्व
निगू न्ह्यसःया लिसः बियादिसं ।

रतन् - खः थ्व अमेरिका खः । लिसः पाय्छि ।
खः जि नेवाः खः । थ्व नं पाय्छि
लिसः खः ।

जतन् - जिं अथें गथे यानाः पत्याः यायेगु ?
थ्व अमेरिका खः धकाः । छि नेवाः
खः धकाः नं जिं छु धकाः पत्याः
यायेगु ?

रतन् - थनयागु फय् न्वतुना दिसं रे थ्व
अमेरिका खः लाकि मखु धकाः ।
थनयागु चा छकूचा भपिया दिसं
रे अले पत्याः जुइमाली का थ्व
अमेरिका खः धकाः । फसय् अमेरिका
बास वइ चाय् अमेरिका सवाः वइ ।

जतन् - धाथें खः ला ? (अजू चाइ)

रतन् - खः ।

जतन् - पक्का खः ला ?

रतन् - खः । धाथें खः, पक्का खः । सत्य
धरोधर्म खः ।

जतन् - (रतन्पाखे न्ह्याः ववं) स्वये स्वये
(फय् छक्कः न्वतुयाः) नंतुया स्वये ।
ग्व, गन दु फय् ? फय् मखनिं जिं
थ्व छिगु क्वथाय् । गथे नतुनेगु ?

रतन् - (दनाः) थन भ्रासं, फय् थन दु ।
(छगू पत्रिका संकाः, पंखां गाले थें
गालाः फय् संका बी) का थ्व थ्व
थ्व फय् नंतुया दिसं । नंतुना दिसं
थ्व फय् ।

जतन् - (फय् संथाय् सतिक वनाः) स्वये
स्वये, (स्वां स्वां सासः दुत पित दुत
पित यानाः फय् नंतुया स्वइ, अले
छक्क चाइ) छु छु छु वास् वःगु
थ्व ? । पाउं पाउं थे, खाउं खाउं
थें छु वास वःगु थ्व । सेकुवा वास
वःथें, सुकूला वास वःथे, छु वास
वःगु थ्व !

रतन् - अमेरिकायागु फसय् मेगु छु वास
वइ ? अमेरिका हे वास वःगु का ।

जतन् - एस । यय् यय् ।

रतन् - अमेरिकन वास वःगु का ।

जतन् - यय् यय् । एस

रतन् - य् एस. ए. वास वःगु का छिगु ।

जतन् - एस, यय् यय् ।

रतन् - हेय् छि नं, गुलिजक यय् यय् यय्
.... A धुंकाः BCD MNO
XYZ नं धकाः मस्यूला छिं : यय्
यय् ... गुलि जक यय् ...

जतन् - Sorry, sorry । आः यय् मखुत
BCD ... JKL नं धाये । धया दिसं
थ्व फसय् छु छु वास वःगु थ्व ?
(हानं न्हासं सुई सुई यानाः फय्या
वास कया स्वइ) छु वास वःगु
थ्व ? थ्व वास वःथें अय्लाः वास
वःथें ।

रतन् - थ्वया वास नं मखु, अय्लाःया वास
नं मखु । डलरया वास वल जुइ का
डलरया ...

जतन् - जेय्, K केय् ! जे जे जिं सिल । ओ,
ओऽ जिं थुल । डलरया वासका
मखुला थ्व ! ओऽ, ओऽ जिं
थुल । डलरया वास थुलि कडा का
मखुला ? जेय्, उकिं नेपाल धाःगु
देशय् डलरया भाः सिक्क हे थाहां
वना च्वनं । ह्वासां ह्वासां थहां
वनाच्वन धाःगु खइ का हला ? हला
हला ?

रतन् - हः हः ।

जतन् - जिं धयागु खः ला कि मखु ?

रतन् - खः खः । (थःगु थासय् फ्यनू वनी)

जतन् - हला धाःसा हः हः, खःला धाःसा खः
खः । छिं ला जितः भतीचा न्हीका
हे बिल का । का म्वाःल भतीचा

- छु न्हिलेगु । वरु धयादिसँ, थन डलरया भा: गुलि थ्यन । गुलि ख: थन अमेरिकाय् छगू डलरया भा: ।
- रतन् - (फ्यतुनाच्चंम्ह जुरुक्क दना:) छिं नं गुज्व: गुज्व:गु न्ह्यस: न्येना दी ! अमेरिकाय् वया: थ्व अमेरिका ख:ला धका: न्येनी । डलरया देशय् वया: डलरया भा: गुलि धका: न्येनी । आ: जिं छु लिस: बीगु ।
- जतन् - बियादिसँ रे बियादिसँ लिस: बियादिसँ, थन अमेरिकाय् डलरया भा: गुलि ख:, गुलि थ्येन डलरया भा: ?
- रतन् - छु धायेगु आ: जिं छित: । अमेरिकाय् डलरया भा: थहां वं क्वहां वं धइगु जुइमखु । न्ह्याबलें छगू हे भा: । बांलाक सीका तयादिसँ न्ह्याबलें छगू हे जक भा: ।
- जतन् - गुलि रे गुलि, व भा: गुलि ख: । थिके लाकि दं । धयादिसँ ।
- रतन् - अहो ! हरे ! अमेरिकाय् छगू डलरया भा: छगू डलर हे । One dollar is one dollar. सिल ला छिं ? थुलला छिं ? छगू डलर हिलेबल्य् छगू डलर हे जक वइ । So simple । पत्या: जुलला छिं ?
- जतन् - पत्या: ला मजू । छक्क चाल का जि । छगू डलरया भा:, छक्क चा:, छगू हे डलर । नेपालय् अन, छक्क न्येनादिसँ रे थन, छगू डलरया भा: सछि व भित्ता जुइगु अले अमेरिका थें थिकेगु देशय् छगू डलरया भा: छगू जक डलर ! जि ला पत्या: हे मजू । छु यायेगु आ: जिं ।
- रतन् - छिं छु नं यानादीम्वा: । सुम्क जिं धाधा:गु जक पत्या: जुयादिसँ ।
- जतन् - का पत्या: जुल का ।
- रतन् - थ्व अमेरिका ख: धका: ला पत्या जुल मखुला, छिं ।
- जतन् - बछि पत्या: जुल बछि पत्या: मजूनि । थनयागु फस्य अमेरिका बास वल, डलर बास वल । छिं धा:गु खँ पत्या: जुल । आ: चा छक्क नया स्वये मानि का । छु सवा: वइ थनया चाय्, स्वये निं जिं नं छक्क: ।
- रतन् - (क्वथाया छखे कुनय् तयात:गु गमलापाखे वना: चा छक्क कया हइ) का भपि, थ्व चा छक्क भपि । (जतन्या ल्हातय् चा तया बी)
- जतन् - (चा काकां) थ्व चा नये ज्यूगु चा ला ख: ला ? नये मज्यूगु चा नये लात कि जिला ठहरै हे जुइनि सा । जिला ग्यात बा: सा ।
- रतन् - ग्याये म्वा: पासा ग्याये म्वा: । छुं जूसा जि दहे दुनि । भपि भपि, याकनं भपि । थनयागु चा पोल्सून फ्री ख: । छित: छुं हे जुइमखु । पत्या: मजूला छिं । जिं धासेलि पत्या: यानादिसँ ... रे ।
- जतन् - थनयागु चा पोल्सून फ्री ला खइ धाये का । तर.. विकिरण फ्री ख: लाकि मखु, Radiation free ख: लाकि मखु । जित: शंका जुयाच्चन । उकिं थ्व अमेरिकन चा नया: सवा: कायेला मकाये ला । जित: ला धाथें हे शंका जुयाच्चन ।
- रतन् - थ्व अमेरिका ख: ला कि मखु नं शंका, अमेरिकन चा नये मनये नं शंका । शंका धइगु आपा: याये मज्यू, छिं स्यू कि मस्यू । स्यू कि मस्यू छिं, शंका धइगु यक्व काये मज्यू ।
- जतन् - मस्यू जिं ला । जिं ला मस्यू न्है । शंका यात कि छु जुइ ? छु जुइ शंका यात कि ? धयादिसँ सा ! याकनं धयादिसँ ! आ: थथें हे धयादिसँ ।
- रतन् - न्येनादिसँ, बांलाक न्येनादिसँ, अप्व: शंका यात कि जन्म का:छिं पंखा
- गालाच्चने माली । मसीतले थ्व जव ल्हातं थथे पंखा गालाच्चने माली । स्वयादिसँ, थथे (जव ल्हातं पंखा गाले थें याना: ल्हा: संका: क्येनी) जन्मका:छिं थथे ल्हा: संकाच्चने माली । उकिं अप्व: शंका यानादीमते न्है ! १००° स्वया: अप्व: शंका यात कि खतम् का छिं । शंका यात कि पंखा ग्या: लाकि मग्या: छिं ।
- जतन् - आ: ला भचा भचा ग्यात । ९०° शंका याये धुंगु का जिं । १००° थ्यंगु जूसा थ्व ल्हा:तं मसीतले थथे पंखा गालाच्चने मालीगु का मखुला ? जि वचय् जुल । जि वचय् जुल बा बा । जि वचय् जुल । का आ: थ्व अमेरिकन चाया सवा: काल का जिं । 1... 2.... 3.... धयादिसँ सा ! फोटो छपा: नं कयादिसँ ! ना थ्व जिगु मोबाइल फोटो छपा: नं कयादिसँ । ऐतिहासिक फोटो जुइ थ्व । बांलाक कया दिसँ ।
- रतन् - (चा नयेत छगू पोजिसनय् च्वनी । (जतन्) हऽ हऽ आम पोजिसन बांला: । का, 1... 2.... 3.... (मोबाइल फोटो काइ)
- जतन् - का नल चा (चा नइ, चा न्ह्यतु न्ह्यइ, सवा: काइ) थ्व थ्व छु सवा: व:गु थ्व ? छु सवा: व:गु थ्व, अजूचायापुगु सवा: धका: वल छु सवा: थ्व ? धयादिसँ रे छु सवा: व:गु थ्व ? (चा न्ह्यतु न्ह्यइ)
- रतन् - छिं हे धयादिसँ रे, छु सवा: वल ।
- जतन् - छु सवा: वल थ्व ! Capitalism सवा: व:थें च्वं, खइला ! धाथें ख: पूंजीवाद सवा: व: । (चा न्ह्ययातुं च्वनी) । भचाभचा imperialism नं सवा: व:थें च्वं । साम्राज्यवाद सवा: व ।
- रतन् - सा: लाकि मसा: धयादिसँ रे ।

जतन् - सा: सा: सिक्क हे सा: । Cadbury Chocolate थें हे सा: जित: ला । (चकलेट नये थें म्हुतु संका: चाया सवा: साक्क कयाच्चनी) जिला सिक्क हे अजू चाल । थ्व ला बांलाक हे क्याडबरी चकलेटयागु हे सवा: ख: । जिं थ्व चा छकू नेपाल यंका: सकसितं अमेरिका यात्रायागु प्रसाद धका: इनाबी मा: थें च्वं ।

रतन् - तीर्थयात्राया प्रसाद थें ला ! न्हापा न्हापा भी बाज्या अजिपिं तीर्थ यात्रा वनीबलय् प्रसाद धका: थ:थिति सकसितं इना बी नि अथे हे ला ?

जतन् - अँ, अथे हे । गुज्व:गु सा:गु थ्व चा ! बांलाक हे नि Cadbury Chocolate सवा: व: ।

रतन् - का, आ: धयादिसँ, पत्या: जुल ला छि थ्व अमेरिका ख: धका: ।

जतन् - जुल छिगु, पत्या: जुल छिगु । जि अमेरिका वये धका: हे वयागु ख: । उकिं थ्व अमेरिका हे ख:, जि पत्या: जुल छिगु ।

रतन् - (जतन्या न्ह्य:ने थ्यंक वना:) का आ: जिगु न्ह्यस:या लिस: बियादिसँ !

जतन् - न्येनादिसँ, न्येनादिसँ, न्ह्याथेंजा:गु न्ह्यस:या लिस: वीत नं तयार दु । न्येनादिसँ ! (गोलकीपर थें छगू पोजिसन दयेका: तयार जुइ)

रतन् - छि, गनं भायागु ? (जतनं मता:थें च्वना: हानं तसलं धाइ) भायागु गनं छि ?

जतन् - (भसंक वंका:) जि, जि सरगतं सरगतं वयागु । सुपाँय्या च्वंच्वं, ब्वया: ब्वया:, जि सरगतं वयागु । छि पत्या: मजूला ? धाथें ख: जि सरगतं वयागु थन । व भ्वाथ:गु लं, ध्याच:गु लं, फोहरगु लं, ट्राफिक जाम्या लं सु वइ ? जि ला वइमखु । उकिं जिला याउक सरगतं हे हुँइया

वया थन । छि पत्या: मजू थें ! छिगु ख्वा: स्वयेबलय् छि पतक्क हे पत्या: मजू थें च्वं ।

रतन् - पत्या: जू पत्या: जू । पत्या: मजुइ मा:गु खँ छि छु धयादियागु दु ? छिं स्वये, छिं तसकं त:धगु खँ ल्हाना धका: च्वनागु ला ? ख:ला ? गुलि ह्वाज्य:म्ह छि, गुलि ग्वाज्य:म्ह छि ! अमेरिका वइपिं मनूत फुककं सरगतं सरगतं वइगु ला ख:नि । उलि नं मस्यूला छिं ? गुलि ह्वाज्य:म्ह मनू जुइ । जि नं ला सरगतं वयाम्ह ख: नि । जि नं ला सुपाँय्या च्वंच्वं ब्वया: वयाम्ह ख: नि । जि जक न्यासि वयाम्ह ख: ला । छु जि जक समुद्रय् लाल कया: वयाम्ह ख: ला ? छि ह्वाज्य:, ग्वाज्य:, ह्वान्तां का ।

जतन् - क क क, छिं जित: ह्वान्तां, ग्वाज्य, ह्वाज्य: धका: धाये ज्यू ला ? जि थन नुगलय् स्यात नि सा (थ:गु नुग: उला: क्यने थें याइ)

रतन् - स्वये गन स्यात ? तसकं हे स्यात छित: ?

जतन् - स्यात जित: सिक्क हे स्यात । थन थन नुगलय् दुनेथ्यंक स्यात । छिं जित: ह्वाज्य:, ग्वाज्य: व ह्वान्ता धाये हे मज्यूगु । जिथें त:धम्ह मनूयात छिं भचा हे बिचा: मयासे अथें ह्वाज्य: ग्वाज्य: धाये ज्यूला ? जिगु मान-सम्मान, जिगु इज्जत-वेइज्जत, जिगु प्रतिष्ठा-प्रेस्टिज छुं हे बिचा: मयासे जित: छिं ह्वान्तां धया बिल । जिगु नुगलय् स्यात । आ: जिं छु यायेगु ? जिगु नुग: ह: ह: पन, प्वा: प्वा: गन ।

रतन् - छिं छुं यानादीम्वा: । फुक जिं याये । भासँ नु । (ल्हा: ज्वना: पिने यंके त्येनी) भासँ भासँ !

जतन् - गन गन, गन वनेगु ? गन यंके

त्येनागु छिं जित: ।

रतन् - जिं छित: अस्पताल यंके त्येनागु । भासँ नु !

जतन् - अस्पताल ? ! जि छाया अस्पताल वनेगु, जित: छु जूगु दु ?

रतन् - छित: नुगलय् स्यात, नुगलय घा: जुल, नुग: ह्व: ह्व: गन, प्वा: प्वा: गन धयादियागु मखुला ?

जतन् - ख: नि सा । छिं याना: ला ख: नि । जित: ग्वाज्य: व ह्वाज्य: धया: ला ख: नि ।

रतन् - ख: सा ख: का । जिं याना: हे छिगु नुग: स्यात, छिगु नुग: ह्वगन, प्वा:गन, भ्वाभ: जुल, भ्वाथ: जुल । उकिं आ: ताहाक: खं ल्हायेगु मखु, सुम्क अस्पताल वनेगु । का नु, भासँ ! (लुखापाखे पला: न्ह्याकी)

जतन् - मखु, अस्पताल वना: छु यायेगु बिचा: छिगु ? न्हापलाक्क धयादिसँ रे, छु या: वनेगु अस्पतालय् ? (छम्ह ल्यासेम्ह मिसा दुहां वइ । वया नां न्यासि)

न्यासि - ज्वज्वलपा सर ! (धाधां छगू मेचपाखे वनी)

रतन् - ज्वज्वलपा ! जि मव:तले छं यय:गु याना च्वं न्ही ।

जतन् - (ल्यासेपाखे मिखा वनी, त्वलहं वयात हे जक स्वयाच्चनी । अले) जि जि अस्पताल वये मखुत । (रतन्यात मस्वसे, ल्यासेयात जक स्वया:) छि जक भासँ अस्पताल, जि वयेमखुत, जि थन हे च्वंच्वने । (ल्यासे पाखे न्ह्यज्या न्ह्यज्या वनी ।

रतन् - (अजू चाया:) छु छु छु धयादियागु छिं ? विरामी छि अस्पताल वनेगु जि ? नुग: ह्वगंम्ह छि अस्पताल वनेगु जि ? नुग: स्या:गु छित: अस्पताल वनेगु जि ? छिं ला सिक्क न्हीका दिल । (न्हिली) हुँ हुँ हुँ हुँ हुँ (ल्यासेयात) न्यासि छ नं न्ह्यु !

(ल्यासे नं न्हिली)

न्यासि - सर, अन सु खः ? जिंला म्हमसिल सर । म्हमसिल सर ।

जतन् - म्हसीका दिसँ रे मय्जु जितः ।

रतन् - जिं हे ला म्हस्यूनि, छु म्हसी छं । छु मदयाः Interview नं मकयानि । छगू जक न्ह्यसः न्येनाबल्य् हे गुज्वःगु जात्रा जुल, छं सी मखु ।

न्यासि - जिं मस्यू सर । गुज्वःगु जात्रा जुल सर ? गाईजात्रा थें, रथजात्रा थें

रतन् - का, छं अन्तरवार्ता का वय्कःयाके । अन्तरवार्ता याकनं सिधयेकि बरु । जिपिं अस्पताल वने मानि ।

जतन् - जि अस्पताल वने मखु, छु । छि नसि स्वँ, जि चाहीं अस्पताल वने हे मखु छु ।

न्यासि - आः अस्पताल भायेम्बाःनि, दिसँ, थन दिसँ ! (थःगु न्ह्यःनेसं छगू मेच तयावी)

जतन् - (काचाकाचां मेचय् फ्येतुनाः) कयादिसँ मय्जु, जिगु अन्तरवार्ता कयादिसँ । बरु जवं कायेगु लाकि खवं कायेगु ? (हि जाँचय् यायेत हि बीबल्य् थें लंच थस्वयेत सनी)

न्यासि - सर (रतन्यात), वय्कलं मखु थ्वय्कलं जितः नं न्हिकादिल । अन्तरवार्ता कायेगु धयां ला जवं कायेगु लाकि खवं कायेगु धकाः लंचा का थकयादीगु । जिला सिक्क हे न्हिले मास्तिबल सर (इति इति न्हिली) सर, छि नं न्हिलादिसँ, सर । अन्तरवार्ता कायेगु धयां ला जवं लाकि खवं हे । गुज्वःगु न्हिकूगु (हानं न्हिली) (रतन् नं नाप नापं न्हिला हइ)

जतन् - (थःगु थासं दनाः रतन्पाखे वनी अले ल्वाये थें हाली) अले अले अले (न्यासिया टेबल्य् दुगु सिरिंज छपु निपु कयाःलि) अले थ्व सिरिंज

छाय् लय् ? छाय् तयातयागु लय् थ्व सिरिंज ? अले मच्वनी ला जितः थ्व सिरिंज हि साला काइ थें जिगु अन्तरवार्ता नं साला काये त्यंगुला मखुला धकाः । थ्व सिरिंज छाय् तयातयागु लय् थन ?

रतन् - अन्तरवार्ता काकां छि मूछर्या जूसा छितः सुछर्या यायेत तयातयागु का आम सिरिंज । थुल मखुला छि ? आः भासँ, अन फ्येतुना दिसँ, अन्तरवार्ता बिया दिसँ । आः हानं न्हिकीगु मखु, फटाफट अन्तरवार्ता बीगु अले सरासर अस्पताल वनेगु । (न्यासियात) न्यासि, फटाफट का अन्तरवार्ता ।

न्यासि - ज्यू सर । थ्वय्कलं हानं न्हिकल कि छु यायेगु लय् सर ?

रतन् - न्यिना ति न्यिना । Count याना ति Tick यानां ति । भिक्वलं अप्वः न्हिइकल कि अन्तरवार्ता फेल, ससःलिसें जेल ।

न्यासि - ज्यू सर । (जतन्यात ल्हाः ज्वनाः साली, मेचय् थचक्क फ्येतुकी) भाजु, अन्तरवार्ता शुरु । न्हापा ला क अन्तरवार्ताया नियम न्येनादिसँ ।

जतन् - ज्यौ, कनादिसँ मय्जु कनादिसँ ।

न्यासि - न्येनादिसँ ।

जतन् - कनादिसँ

न्यासि - न्येनादिसँ ।

जतन् - कनादिसँ ।

न्यासि - न्हापालाक न्येनादिसँ रे !

जतन् - न्हापालाक कना दिसँ रे !

न्यासि - सर सर सर ! थ्वय्कलं जितः हायेकाच्वंगु स्व रे । न्येनादिसँ धाक्वपतिक कना दिसँ, कना दिसँ, कना दिसँ धाःगु दु धाःगु दु ।

रतन् - ओइ मिस्टर, छि अन्तरवार्ता ब्यू भायाम्ह लाकि हायेकः वयाम्ह ? याकनं अन्तरवार्ता बियादिसँ ।

न्यासि - अन्तरवार्ता नियम न्येनादिसँ ।

जतन् - न्यंका दिसँ ! न्यंका दिसँ !

न्यासि - न्येना दिसँ धायेबल्य् सुम्क न्येना च्वनेगु ।

जतन् - ज्यू मय्जु ज्यू, जिं न्येना जक च्वने ।

न्यासि - छगू न्ह्यसःया लिसः छगू जक बी दइ ।

जतन् - ज्यू छगू न्ह्यसःया छगू जक लिसः । सछिगू लिसः सुनां बियाच्वनी ।

न्यासि - न्ह्यसःया लिस चीट स्वयाः, चीट खुयाः बी दइमखु ।

जतन् - बीमखु बीमखु चीट खुयाः लिसः बी मखु ।

न्यासि - छगू सासलं न्येनेगु न्ह्यसःया लिसः नं छगू सासलं हे बीमाः गनं दी दइमखु ।

जतन् - ज्यू छगू सासलं हे लिसः बी जिं पारारारारारारारा ... थथे मखुला छगू सासलं लिसः बीगु धइगु ।

रतन् - खः मिस्टर खः । पारारारारारा... छगू सासलं लिसः माः । तयार ?

जतन् - तयार 100% तयार ।

रतन् - न्यासि, आः याकनं सपथ ग्रहण याकि ।

न्यासि - ज्यू, सर याकनं याके । (जतन्यात) का आः छि जिगु छयं थियाः पाःफयेका दिसँ ।

जतन् - ज्यू, मय्जुयागु छयं थियाः पाःफयेके जिं । छु छु पाःफयेकेगु, याकनं धाये माल ।

न्यासि - पाः फयेका दिसँ, “न्ह्यसःया लिसः बीबल्य् सत्य सत्य जक धाये सत्य वाहेक मेगु छु हे धाये मखु”

जतन् - (न्यासि मय्जुं गथे गथे धाल अथे अथेहे धयाः बांलाक पाःफयेकी) न्ह्यसःया लिसः बीबल्य् सत्य सत्य जक धाये, सत्य वाहेक मेगु छु हे धायेमखु ।

रतन् - न्यासि, आः याकनं अन्तरवार्ता शुरु

न्यासि - शुरु सर शुरु । (जतन्यात) तयार मखुला छि ?

जतन् - 100% तयार

न्यासि - धयादिसँ, छिगु नां छु ?

जतन् - सत्य

न्यासि - छिगु गां गन ? (सर, छिं कम्प्यूटरय् थ्वय्कःया लिसः टिपय् याना चवना दियागु खः ला ? रतन् लिसे)

रतन् - छाया टिपय् मयाइ जिं, टिपय् याना, छुं ग्यायेम्बा:

न्यासि - धयादिसँ, छिगु गां गन ?

जतन् - सत्य ।

न्यासि - मांया नां छु ?

जतन् - सत्य ।

न्यासि - छिगु बां छु ? (जतनं मथू थें याइ) बां बां छिगु बां छु ?

जतन् - सत्य ।

रतन् - (जुरुक्क दनाः) सत्य, सत्य, सत्य गुलि जक सत्य ।

न्यासि - न्यागू न्ह्यसः न्येना, न्यागुलिं न्ह्यसःया लिसः थ्वय्कलं सत्य सत्य सत्य सत्य जक बियादीगु दु ।

जतन् - (अजूचायाः) पाःफयेके बलय् चाहिने जिं सत्य जक धाये, सत्य सिबे मेगु छुं धायेमखु धकाः पाःफयेकेगु अले जिं सत्य सत्य जक धाल धकाः छिकपिं दिक्क जुइगु !

रतन् - छिं ठिक्क धयादिल । जि धाथें हे दिक्क जुल । आः जिं न्यने छिके न्ह्यसः । थुखे स्वयादिसँ, छि अमेरिका छाया भायागु ? लिसः बियादिसँ । बियादिसँ लिसः छि भायागु छाया अमेरिकाय् ?

जतन् - (भचाः विचाः यानाः) ल्वःमन । ल्वःमन माने लुमं मजुल ।

रतन् - (तं चायाः) गय् ल्वःमन धइगु ?

जतन् - (लवायेत दने थें यानाः) थय्का

ल्वःमन धइगु ।

न्यासि - लुमंका दिसँ रे लुमंका दिसँ । दिसँ, लुमंकेत जिं छितः दुनि १ मिनेट ई बी । Your time starts NOW. (टाइमर on याइ, टिक टिक सः वइ) लुमंका दिसँ, छि छाया अमेरिकाय् भायागु ? जिगु ख्वाः स्वयाः लुमंका दिसँ ।

जतन् - मयजुयागु ख्वाः स्वयाः ला लुमंके फइथें च्वं । माने लुमनी थें च्वं । छिगु ख्वाः स्वये हैं जिं ।

रतन् - (भचा तसकं) ख्वाः जक स्वयेगु, मेगु स्वये दइमखु ।

जतन् - (न्यासिया ख्वाः तुं स्वस्वं) उं ऊ, मिखा निगः न्ह्यय् छपु म्हुतु छप्वाः अ मे रि का ।

न्यासि - (timer स्वयाः) १० सेकेण्ड बाकि । लुमंका दिसँ ।

रतन् - याकनं याकनं ।

जतन् - (न्यासियात अजं क्वथीक स्वयाः) मिखा छगः निगः न्ह्यय् छपु, म्हुतु छप्वाः मतलव माने याने अं ऊं .. अ मे रि का । ((न्यासि व रतन् निम्हं थारान्हुक्क तितं न्ह्या हाला हइ) लुमन ... लुमन लुमन, लुमन बाबा लुमन । नेपालय् चुनाव जुइगु पक्का जुल । छगू जुगय् छक्कः जुइगु, जुइगु जुल । गुलि भाग्यमानी नेपाःमित ! गुक्ति भाग्यमानी ... चुनाव जुइगु जुल बाबा चुनाव जुइगु जुल ।

रतन् - ओइ मिस्टर, चुनावया खँ लिपा । न्ह्यालाक न्ह्यसःया लिसः ।

न्यासि - दिसँ दिसँ, लिसः बियादिसँ, छि छाया अमेरिकाय् भायागु ?

जतन् - धायेला ? (धाये थें) । का धाल जि अमेरिका वयागु चाहिं अं, Mr. Putin यात, मखु मखु Mr. Obama यात छक्कः नापलाये धकाः जि अमेरिका वयागु ।

न्यासि - (रतन्यात) सर सर, ताल ला सरं थ्वय्कःयागु लिसः ।

रतन् - (ताल ताल, बांलाक ताल धाधां) ओइ मिस्टर, थुखे, थुखे थुखे स्वयादिसँ, छिं ओबामायात म्हस्यूला ?

जतन् - म्हस्यूनि छाया म्हमस्यू । त्वाइट त्वाइट हाउसय् चवनीम्ह Mr. Obama यात जिं बालाक म्हस्यू ।

रतन् - अले अले अले Mr. Obama जुं छितः म्हस्यू ला लय् ?

जतन् - म्हसीमाः जिं वय्कःयात म्हस्यू थें वय्कल नं ला जितः म्हसी माल नि ।

न्यासि - सर सर मेगु Question न्यने ला जिं ?

रतन् - मेगु Question नं जिं हे न्यने । ओ मिस्टर, धयादिसँ, Mr. Obama नापलाये माःगु छाया ?

न्यासि - धयादिसँ, छाया ? १ मिनेटया दुने लिसः बीमा । Your time starts NOW (timer टिक टिक सः वइ)

जतन् - उं, अंछता, निता, अं, अं निता कारण दु जिके Mr. Obama नापलाये माःगु ।

न्यासि - धयादिसँ छता छु ? जिं थुइक धयादिसँ ।

जतन् - मयजुया न्ह्यापनय् जक धाये लाकि, सकसिनं तायेक धाये ।

रतन् - जिं नं तायेक धयादिसँ । याकनं धयादिसँ ।

जतन् - जिं धा हे धाये नि । हथाय्चाये माः ला छिकपिं । जिं बुलुहुं बुलुहुं धाये छिकपिसं नं बुलुहुं बुलुहुं न्येनादिसँ ।

रतन् - पतापत्, फताफत्, चताचत् मधासे बुलुहुं बुलुहुं ... जिं सी धुंक्ल का, Mr. Obama यात तापलायेत छि थन अमेरिकाय् छाया भाःगु धकाः ।

न्यासि - जिं नं सिल सर ।

रतन् - न्ह्यालाक जिं धयाबी हैं । सिरियाय्

सैनिक हमला याये दइमखु धकाः
Mr. Obama यात Warning बीत
चेतावनी बीत, ख्याच्चः बीत भाःम्ह
का छि जिं सिल ।

जतन् - मखु मखु मुख । Mr Putin भाजुं
यानाच्चंगु जिं यायेमाःगु मदु ।
पुटिनयागु ज्या पुटिनं हे याइ ।
जिं यायेमाःगु मदु । सिरियाय् जिगु
ब्याज मदु, छिं स्यू कि मस्यू ।

न्यासि - सर सर वय्कःया सिरियाय् ब्याज
मदु धाःगु छु धाःगु सर, जिं भजा
मथुल सर ।

रतन् - सिरियाय् वय्कःया ब्याज मदु धाःगु,
सिरियाय् वय्कःया interest मदु,
वास्ता मदु, चासो मदु धाःगु का ।

न्यासि - सिक्क हे न्हिकल का, सिरियाय्
ब्याज मदु हँ । अले छिगू ब्याज
गन दु लय् ?

रतन् - धयादिसँ, छिगु ब्याज गन दु ? छिगु
bed गन दु गन ?

न्यासि - सर, जिं हानं मथुल । वय्कःया
bed, छु धयादियागु सर ?

रतन् - वय्कःया ब्याज दुगु बैकया खाता
गन दु धयागु का ।

न्यासि - थुल सर, थुल ।

रतन् - छिगु ब्याज गन दु ? धयादिसँ ।

जतन् - जिगु ब्याज नेपालय् दु ।
नेपालयागु चुनावय् दु का जिगु
ब्याज । नेपालयागु संविधान सभा
व संविधान दयेकेगु खँय् दु का जिगु
ब्याज ।

रतन् - थुल थुल जिं थुल । छि चुनावय्
दनेगु बिचाः का, जिं थुल ।

न्यासि - खःला छि चुनावय् दनेगु बिचाः
ला ?

जतन् - मखु, जि चुनावय् दनेगु बिचाः मखु ।
चुनावय् दनीम्ह थें च्वं ला जि ?
जिगु कपालय् च्यातःगु दुला, जि
चुनावय् दनीम्ह धकाः । जि चुनावय्

दनीम्ह थें च्वं ला ? (न्यासियात)
च्वं ला मैया, जि चुनावय् दनीम्ह
थें च्वं ला ? जिगु ख्वाः चुनावय्
दनीम्ह थें च्वं ला ?

न्यासि - (ख्वाः तुंक स्वयाःलि) मच्चं । सर
(रतन्यात) सर थ्वय्कः चुनावय्
दनीम्ह ख्वाः मवः ।

रतन् - चुनावय् दनीम्ह ख्वाः मवःसा छु
ख्वाः व : रे । बांलाक ख्वाः स्वयाः
धासा ।

न्यासि - (जतन्यात जवं खवं न्ह्यःने ख्वाः
स्वये धुंकाः) सर, सर थ्वय्कःला
चुनावय् फ्यतुइम्ह ख्वाः वः । (हानं
नं जतन्या ख्वाः तुंक तुंक स्वयाः)
खः सर, धायें खः सर, थ्वय्कःया
ख्वाः चुनावय् फ्यतुइम्ह थें हे च्वं ।

जतन् - सुभाय्, मय्जु सुभाय् ! छिं जिगु ख्वाः
पाय्छि जुइक ब्वनादिसँ मधायेकं हे
बांलाक ब्वनादिल । (दनादिनाः भचा
तसकं) पाय्छि पाय्छि, जि चुनावय्
दनीम्ह मखु, जि चुनावय् फ्यतुइम्ह
खः फ्यतुइम्ह ।

रतन् - (दनाः जतन्या न्ह्यःने चुलिंचू
च्वनाः) चुनावय् धइगु ला दनेगु
धकाः जुइ । चुनावय् फ्यतुइगु धइगु
नं जुइला ? छु धयादियागु छिं ? छिं
बांलाक धयादिसँ, चुनावय् फ्यतुइगु
लाकि चुनावय् दनेगु ?

जतन् - फ्यतुइगु फ्यतुइगु चुनावय् फ्यतुइगु ।
चुनावय् ग्वःगु seat दइ वःगु seat
य् फ्यतुइगु । मेपिं चुनावय् दनी,
दनाच्वनी जिं चाहिं व seat
य् फ्यतुइगु, फ्यतुनातुं च्वनेगु ।
संविधान सभाया ६०१ सीत फुक
याकःचां त्याकेगु । चुनावय् दनीपिं
सुनानं नं छगू सीट त्याके फइमखु ।
अविश्वासं यानाः उपिं फुकं बुइ,
अले विश्वासं यानाः जि जक
याकःचा त्याइ । पलख फुकं सुक्क)

जतन् - जि चुनावय्

रतन् - जि पत्याः मजू ।

न्यासि - जि नं पत्याः मजू सर ।

रतन् - नेपालय् चुनाव हे जुइ ला मजुइला,
चुनाव हे याकेला मयाकेला जुयाच्चंगु
दु । याकःचां चनाव त्याकेगु ... खँ
ल्हानाच्वनी । चुनाव जुइला मजुइ
ला ...

जतन् - (तं चायाः, जागय् जुयाः) छाय् मजुइ
चुनाव ? सुनां धाःगु चुनाव जुइमखु
धकाः ? चुनाव मजुल कि छु जुइ
स्यूला ? (न्यासिपाखे स्वयाः) स्यूला
छु जुइ चुनाव मजुल कि) (न्यासि
ग्यानाः विसि बनी)

रतन् - (त्वाये सा त्वाये थें सुरय् जुयाः)
छु जुल, छु जुइ चुनाव मजुलं । छुं
नं जुइमखु, छुं नं जुइमखु ।

न्यासि - (ग्याग्यां) जि ग्यात सर, चुनाव
मजुल कि छु जुइ सर ? छु जुइ
सर ? जि सिक्क हे ग्यात सर ।

रतन् - (न्यासियात) छुं नं जुइमखु, ग्याये
म्वाः । मिसा जात जुयाः नं ग्यायेगु
ला । छफुति नं ग्याये म्वाः । छु
जुल, छु जुइ चुनाव मजुलं ।

जतन् - (कस्कि पोजिशनय् च्वनाः) थुगुसी
चुनाव मजुल कि.... धाःबलय्,
धाःकुन्हु, धाःगु इलय् चुनाव मजुल
कि सर्ग कुतुं वइ सर्गः ।

न्यासि - (रतन्लिसे) खःला सर ? सर्गः कुतु
वइला सर ?

जतन् - चुनाव मजुल कि सर्गः जक फुतु
वइला, पाःताः नं फातापुली ।

न्यासि - (रतन्लिसे) सर ...

रतन् - (न्यासिलिसे) ग्याये म्वाः छ ...

न्यासि - मग्याना सर । जि मिसा जात छु
धकाः ग्याइ । छप्ति नं मग्याः सर ।

रतन् - (जतन्लिसे) अले मेगु छु जुइ ?
मेगु छु छु जुइ ?

जतन् - धायेमखु जिं, मेमेगु छु छु जुइ ।
छिपि थाराथारा न्हुइ का, छिमि न्ह्यः

वइमखु, खः धात्थें न्हयः वइमखु छिमि ।

रतन् - धाये भाः खंसा धाइका छिं । जिपिं ग्याइ हँ । थः ग्याःगु सुचुकेत जिपिं ग्याइ हँ । ज्यान वंसां ग्याइमखु, मांचवसा ग्याइ । (न्यासियात) ग्याःला छ ?

न्यासि - मग्याः सर, मग्याः ।

जतन् - (छक्कलं जिगि खनाः) मग्याःसा न्यँ, १००° डिग्री रेक्टरया भुखाय् ब्वइ का, पृथ्वी छगलं वाराव्वारा सनी का । धू धू जुइका पृथ्वी । सूर्यः छगलं कुतुं वइ । सृष्टि फुक्क नौ जुइ, भौ जुइ । उकिं .. उकिं जि चुनावय् फ्यतुमाःगु । चुनावय् दनापिं मदनापिं फुकय्सित बुके माःगु । थुल मखुला जिगु खँ ?

न्यासि - भतीचा थू थें च्वन का, हला सर । उलीचा थू थें च्वंका, हला सर ?

रतन् - अले अपाय्जिगु चुनाव त्वःताः चुनावय् फ्यतुइगु त्वःसा छि थन अमेरिकाय् छाया भायागु लय ?

न्यासि - छाया भायागु रे, धयादिसँ ।

जतन् - Mr. Obama नाप लायेत वयागु धया, ग्वःकः धायेमाः । जि तप्यंक ह्वाइट हाउस वने मसयाः मखुला छिकपिनिगु ग्वहालि काः वयागु । ग्वहालि डट् कम्यागु अफिस मस्यूला थ्व ? गुलि माले थाकुगु अफिस थ्व ! थ्व सिकागो शहरय् घौछि सलं सालीगु बग्गीलय् च्वनाः गुलि माला, बल्ल बल्ल लुल थ्व अफिस । बग्गीनं घौछिया ४० डलर काल ४० डलय् मखु डलर काल डलर ।

रतन् - खइ खइ, जि पत्या जू ।

न्यासि - थ्व शरहया नां सिकागो खः नि, मखुला सर ? वय्कलंला सिंकागो धकाः सकाः धयादिल ।

रतन् - सिकागो धाःसां ज्यू चिकागो धाःसा

ज्यू ।

जतन् - चिकागो धाये ज्यू, सिकागो धाये ज्यूसा नेवाः भासं सिंका गो धाये मज्यूला । खः रे सा ।

न्यासि - ज्यूला सर ? (रतन्लिसे)

रतन् - मस्यु जिं ।

जतन् - सुम्क ह्वाइट हाउसय् फोन यानादिसँ । कन्ट्यु, कन्ट्यु हे Mr. Obama नापलायेगु appointment मिलय् यानादिसँ ।

रतन् - न्यासि, का ह्वाइट हाउसय् फोन यासा ।

न्यासि - (फोन डायल याइ) हलो, हलो, yes, this is gwahali.com from Chicago, yes । अँ अँ खः खः । छि नेवाः भाय् नं सः ला ? नेवाः भाय् सःगु जिल का । (रतन्यात चिसलं) ह्वाइट हाउसय् नं सर, नेवाः भाय् सःपिं दु खनिंका सर ! हलो ! हजुर, ज्यौ, जिं धाये । थन जिमिगु अफिसय् नेपालं छम्ह तसकं तःधंम्ह मनू छम्ह वयाच्वना दीगु, वय्कःया president Mr. Obama लिसे कन्ट्यु छकः नापमलासें हे मगात हँ । ज्यू ज्यू ज्यू माडम् । (चिसलं ५ सकेण्डं लिसेः बी हँ ।

जतन् - ज्यू ।

रतन् - ज्यू ।

न्यासि - छिगु भिजिटिङ्ग कार्ड दुसा बियादिसँ (जतन्याके ल्हातं भिजिटिङ्ग कार्ड कार्ड, अले फोनय्) ज्यौ ज्यो माडम्, वय्कया नां (कार्ड स्वस्व) भाजु जतन् लाल प्रसाद मान रतन्, वीर, ध्वज, बहादुर, सिंह ... ज्यू माडम् नां ताःहाकःसा Mr. Jatin जक धाःसां ज्यू । ज्यौ जिं टिपय् याये (नोट पायदय् च्वच्वं याइ) ज्यौ कन्ट्यु Monday at 2 pm Sharp, at Oval room, White House ज्यू Madam, thank

you madam. यक्व यक्व सुभाय् माडम् । जिगु नां न्यासि मैयाँ । खः माडम् । छिगु नां... एलिंसा, सिल माडम् ।

जतन् - छु जुल ? छु धाल ? जुल ला appointment पक्का

न्यासि - (रतन्यात) जुल सर, Mr. Obama लिसे नापलायेगु वय्कःया appointment पक्का जुल सर धायेसातं पक्का सर ।

रतन् - गजब जुल ।

जतन् - जिं धयागु मखुला, जिं Obama बांलाक म्त्स्यू धकाः ।

रतन् - धाःगु ला खः, अय्सां पत्याः मजुयागु का जि ।

जतन् - आः पत्याः जुल मखुला ।

रतन् - जुल, पत्या, जुल । (न्यासियात) अय् न्यासि मय्जु, वय्कःयात भीगु office या सर्भिस चार्ज यानाः छगू बील दयेका ब्यू । वय्कःयात १००० डलर जक, आपाः कायेमज्यू वय्कःयाके । वय्कः तसकं तःधंम्ह मनू । १००० डलर जक जिं धयागु दु ।

न्यासि - ज्यू सर (बील च्वइ)

जतन् - Credit Bill दयेकेगु न्है मय्जु ।

न्यासि - ज्यू सर ।

रतन् - ओइ मिस्टर, थन भाँस, दिसँ, बांलाक दिसँ, याउँक दिसँ । (जतन्यात सिक्क मानय् यानाः फ्येतुकी, नापं न्यासि मय्जु नं फ्युतु वनी) बुलुहुं धयादिसँ, छितः भ्याः हे तकलिफ मजुइकथं धयादिसँ छिं दुनि छिं Mr. Obama यात छाया नापलाना दी त्येनागु ?

जतन् - सुयातं कनादीमते ।

रतन् - कनेमखु, सत्य सत्य सुयातं कनेमखु ।

जतन् - न्येनादिसँ, (न्यासिं नं न्ह्यापं बियाः

- न्येनी) न्येनादिसँ Mr. Obama याके डलर भचा त्याये कायेमा:गु ।
- रतन् - भचा धइगु गुलि ? भचा भचा जूसा जिमिसं हे त्याये बीफु नि छित: । गुलि डलर मा:गु छित ? सछि निस: द्व:छि निद्र: डलर जूसा ला जिमिसं हे त्याये बीफु नि छित: । गुलि मा:गु छित: ?
- जतन् - जित: आपा: मा:गु मखु, छिकपिसं बी फइमखु । उकिं ... उकिं जिं । चन्दा कायेगु मखु, फवनेगु मखु, फवनेगु मखु त्याये कायेगु । व नं चुनावय् फ्येतुना: त्याये साथं लित: बीगु । जि चुनावय् फ्येतुइ मा:गु छाया् स्यूला छिं ?
- रतन् - भचा स्यू, भचा मस्यू, धयदिसं रे छाया् ?
- जतन् - मनूतसँ सुयातं हे पत्या: मयात, जि हे छम्हेसित जक पत्या: यानाचन । आ: सुनानं हे संविधान दयेका: नइ मखुत हँ, जि हे छम्हेस्यां जक संविधान दयेका: नइ हँ । आ: सुनानं हे नेपाल देश दयेका: नइ मखुत हँ, जिहे छम्हेस्यां देश दयेका: नये फइ हँ । चुनावय् फुकसितं बुका बीगु हँ जि हे छम्हेसित जक त्याका बीगु हँ । अय् जुया: जि चुनावय् फ्येतुना बी त्येनागु ।
- रतन् - अले छिं देश दयेका: नयेगु ख:ला लय् ? देश दयेका: भपीगु ख:ला छिं ?
- न्यासि - सर सर, देश धइगु नं अचार दयेका: नये थें तरकारि दयेका: नये ज्यूला सर ? तरकारि दयेका: नये थें देश नं दयेका: नये ज्यूला सर ?
- रतन् - जिं नं देश दयेका: नये मननि । नेतातसँ देश दयेका: नइ मखुत धा:गु सम्म न्येनागु ख: ।
- जतन् - जि छम्हेस्यां जक देश दयेका: नये फइ हँ । तर तर गथे याना: देश दयेका: नयेगु ख:, जिं मस्यूनि । फइला मफइला, जिं नं मस्यूनि ।
- रतन् - फइ फइ, छिं फइ, छायाधा:सां छिं फइ थें च्वं ।
- जतन् - उकिं ला जुइ नि जित: चुनावय् फ्येतुका: चुनावय् त्याका: देश छगुलिं जिम्मा बीत्यंगु जुइ नि ।
- रतन् - खइ खइ पक्कां खइ । छि हे छम्ह जक चुनाव त्याइ ।
- न्यासि - सर सर ... थन छगू Breaking news व:गु दु “नेपालय् चुनाव हे जुइला मजुइला हँ ।”
- जतन् - (हानं न्हाच:थें हे तत:सकं) चुनाव मजुल कि छु छु जुइ स्यूला ? सर्ग: कुतुवइ, सूद्य: तज्याइ, पृथ्वी धूधू जुइ चुचुं जुइ ... (मदिकक तत:सकं हालाचवनी)
- रतन् - शान्त शान्त, जुइ जुइ चुनाव जुइ, चुनाव जूसां चुनाव जुइ, चुनाव मजूसां चुनाव जुइ । शान्त शान्त । आ: भासँ नु भी अस्पताल वने ।
- जतन् - अस्पताल अस्पताल, जि अस्पताल छाया् वनेगु ? छाया् वनेगु जि अस्पताल ?
- रतन् - जिं न्हाच: छित: ह्वाज्य:, ग्वाज्य, ह्वान्तां, वैंय् क्यैंय् मूर्ख सूर्ख छु छु धयाबलय् छिगु नुग: स्यात नि, छिगु नुग: प्वा: गन, ह्वह्व गन, भ्वाथ: जुल छु छु जुल नि ।
- जतन् - ख: नि सा । गुज्व:गु नुगलय् स्याक्क
- न्यासि - आ: नं स्या: निला, सर !
- जतन् - स्या: नि सा ।
- रतन् - अस्पतालय् वना: छिगु प्वा: प्वा:गंगु नुग: हिला बी नु ! छिगु पुलांगु नुग: लिकया: न्हूगु नुग: तयाबी नु !
- जतन् - (अजू चाया:) न्हूगु नुग: ! ज्यू नु, नु नु, याकनं हे नु ?
- न्यासि - न्हूगु नुग: तल कि पुलांगु खँ फुकं ल्व:मनी नि सा, सर !
- जतन् - ख:नि सा, पुलांगु खँ ला फुकं हे ल्व:मनी । ल्व:मसा ल्व:मंका । ख: रेसा ।
- न्यासि - मेगु फुक ल्व:मसां कन्ह्य् ह्वाइट हाउस वनेगु ला छिं ल्व:मंके मजिल नि सा, सर । कन्ह्य् पाय्छि २ ता:इलय् ह्वाइट हाउस, ओभल रुमय् लंच । अनि छिगु नां Mr. Jatan धका: च्वयात:गु दइ । भासँ न्है, ल्वमंका दीमते न्है ।
- जतन् - ल्व:मंके मखु, मेगु ल्व:मसां Mr. Obama याके dollar भचा त्यायेकायेगु ला जिं ज्यान वंसां ल्व:मंके मखु । जि अमेरिका वयागु हे डलर भचा त्याये काये धका: ला ख: नि ।
- रतन् - (न्यासियात) अय् न्यासि मय्जु, छगू न्यूज flash याना ब्यू सा छुं । जिगु कम्प्यूटर यूज या !
- न्यासि - ज्यू सर (धाधां रतन्या कम्प्यूटरय् क्लिक क्लिक या: वनी) सर धयादिसँ, flash news छु ख: ?
- रतन् - च्व, type या, “Mr. Jatin in America”
- जतन् - अले अले न्यासि चाया: फूर्ति याना:) थ्व news व CNN व BBCWorld न्यूजय् नं वनीगु ख: ला ?
- रतन् - ख: नि, संसार न्यंकभन वनी थ्व न्यूज । नेपालय् नं वने ।
- जनत् - ओ, I see, Mr. Jatin in America छिगु नां छु ? (रतन्यात)
- रतन् - जिगु नां Mr. Ratan ।
- जतन् - ओ, जिगु नां जतन्, छिगु नां रतन् । (Hand Shake याइ)
- न्यासि - Mr. Jatin व Mr. Ratan नापला:गु लसताय् छुं याये म्वा:ला सर ? Celebrate याये म्वा:ला सर ?
- रतन् - ख: नि सा । (जतन्यात) छिगु छु यायेगु इच्छा दु, धयादिसँ ।

जतन् - जि ला Obama Fried Chicken
छकः taste यायेगु इच्छा दु ।

रतन् - ज्यू नि । Internet य् स्व सा व
गन order यायेगु ।

न्यासि - (कम्प्यूटरय् क्लिक क्लिक यायां)
सर, अमेरिकाय् गनं हे मद्दु ।
चीनय् छथाय् दु, साइनबोर्डय् Mr.
Obama यागु फोटो तथा OFC
धकाः च्यातःगु दु । चीनय् हे जिं
order छवया बी ला सर !

जतन् - ज्यू ज्यू, नेपालय् चिकेन नये मखनाः
मनूत पुक् पुक् सी माः थें जुइ
धुंकल ।

रतन् - (न्यासियात) Flash News
dispatch जुल मखुला !

न्यासि - जुल सर, “Mr. Jatin in
America.” details नं attach
याना बियागु दु नेपालय् जुयाच्चंगु
अलमल, गोलमाल, खलबल,

धलमल, जलमल फुक attach
याना बियागु दु ।

रतन् - ज्यू ज्यू । (जतन्यात) आः का नु,
भी अस्पताल वने !

जतन् - जि ला ग्यात, ग्याःथें ग्याःथें जुल
जितः । जिला म्हाःल अस्पताल वने ।

रतन् - ग्याये म्वाः । १ मिनेटया ज्या । पुलांगु
नुगः लिकयाः न्हूगु नुगः तथा बी
छितः ।

जतन् - अले जिगु पुलांगु नुगः लिकयाः गन
छवइ रे ?

रतन् - डाक्टरतय्सं पुकाः नइ, फ्राइ यानाः
नइ ।

जतन् - Oh, No No No । जितः स्यात,
जिगु नुगः हानं स्यात ।

रतन् - उकिंला अस्पताल नु धयागु, याकनं ।

जतन् - म्हाः म्हाः म्हाः म्हाः अस्पताल वने ।
जिला न्हापालाकक ह्वाइट हाउस

निं वने ।

न्यासि - जि नं वये सर । ह्वाइट हाउस जि
नं वये सर ।

रतन् - अस्पताल वनेगुसा जिगु ल्हाः
ज्वनादिसं ।

न्यासि - ह्वाइट हाउस भायेगु सा जिगु ल्हाः
ज्वनादिसं (जतन्या अलमल जुइ,
दोमन जुइ । रतन् व न्यासि निम्ह
निखे, निम्हेसितं वं न्ह्याये दइमखु ।
व छम्ह दथुइ लानाच्चनी)

रतन् - अय् न्यासि, Flash News यागु
Print पिकाये धुन ला ।

न्यासि - धुन सर, “Mr. Jatin in America”

रतन् - थुखे भासं

न्यासि - थुखे भासं

(जतन् बिचरा दथुया दथुइ तुं लानाच्चनी)

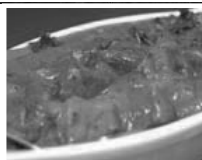
-धकिं-

भाजु पद्म रत्न तुलाधर नेपाल भाषा स्थलय् तसकं नांजाःम्ह न्ह्यलुवाः खः ।

वय्कःया निगू ख्यालः सफू “आःला जितः नं तनतन दइवल” (१०८७) व “ख्याः बच्छि नी बच्छि” (११०४) स पिदने धुकुगु दु ।

Happy New Year Nepal Sambat 1134

नेपाल सम्बत ११३४ या लसताय् सकल नेपाःमिपिन्त झुङ्गा सिंगुना



Himalayan Restaurant

8265 Golf Road,
Niles, IL 60714

398 W. Armytrail Rd. #116,
Bloomingdale, IL 60108

3747 Grand Ave,
Gurnee, IL 60031



पल्पसा
शिकागो

शान्ति खः भीगु संस्कार

मल्वः ल्वहे मल्वः ल्वापु भीत
आस्थां भी अलग जुइफु
कवलं ला - छगु हे परिवार

आः तक ह्वया च्वंगु दनि
तुयूगु तकवः स्वाँ लेकय्
बासं मकायेमा थ्व अशान्ति
गौतम बुद्धया थ्व देशय्

ल्यंका ति स्वाभिमान
तग्वः तपुलि छ्यनय् पुयाः
नेपाः हे मन्त धाःसा
भी नेपाःमित गन वने

मय्जु पल्पसा म्ये च्वमि व कवियत्री खः ।

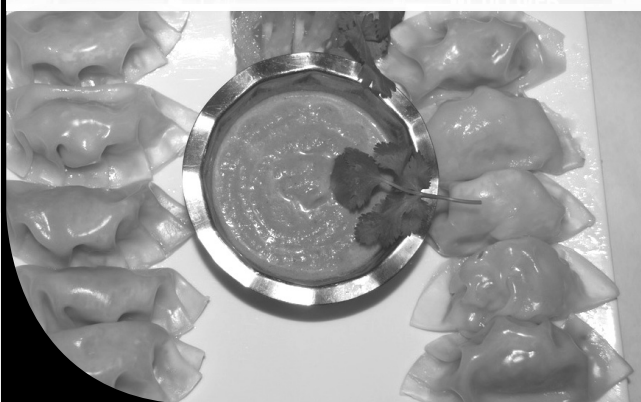
नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँसा सिंतुना

**Happy New Year
Nepal Sambat 1134**



**Mahendra Shrestha
Chicago**



नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँसा सिंतुना

**Happy New Year
Nepal Sambat 1134**

Himshikar Restaurant

6031 N Cicero Ave

Chicago, IL 60646

Phone: (773) 481-2003

Fax: (773) 481-2077



हाइकु कविताः छगू दुवाला

इन्द्र माली
नेपाः

“नेवाः हाइकु” पत्रिकाया प्रकाशन ने.सं. ११३० जुल । तर पत्रिकायात संस्थागत रूपं न्ह्याकेत माःगु न्यवस्था यायेत लकस्या सृजनां ध्यमध्यं दच्छि धइथें लिकुन । ने.सं ११३१ निसे थुगु पत्रिका निलापौ अर्थात् ऋतुपौ कथं पिदन । थौतकया दुने थुगु पत्रिकाया १० ल्याः ध्यनेधुंकल । नापं फिछगूगु ल्याः प्रेसय् वने धुंकल । थुगु पत्रिकाया प्रकाशनं हाइकु ख्यलय् छगू न्हूगु हलचल हयेफूगु दु । थुगु पत्रिकां नेपालभाषा हाइकु ख्यलय् जक मखु भीगु संगुतान जःखः भाय्यात - अर्थात् नेपालभाषा, नेपाली, मैथली, हिन्दी व अंग्रेजी भाषाया हाइकु कवितात नं समावेश याना न्ह्यायेगु कुतः जूवंगु दु । गुकियानाः संगुतान भाय्लय् हाइकु कविता पिकायेत गुगु समस्या जुयाच्वंगु दु उकियात थुगु प्रकाशनं लुखाखरू चायेका बिउगु दु । समावेशी रूप हे “नेवाः हाइकु” पत्रिकाया विशेषता जक मखु परिचय जूवंगु दु ।

ध्यमध्यं छगू दशक थ्यनीनं हाइकु कविता व्वनेगु व अनुशीलन याना वया च्वनागु । न्हापां हाइकु कविता ५-७-५ या अतुकबन्दी (शास्त्रीय पद्य रचनाया प्रत्येक भवःया दकलय् ल्युनेया पद बाय् आखःया समान आवृत्ति बाय् अन्त्यानुप्रास मिले मज्जुगु कविताया रूपय् जक काइगु मान्यताया विरोधय् पलाः न्ह्याकागु खः । अर्थात् ५-७-५ जुइवं हाइकु कविता जुइगु मान्यताया विरोधय् पलाः छिनागु खः । हाइकु कविताया वर्णमाला कथं ५-७-५या अतुकबन्दी स्वरूप ला थ्वइगु वाह्य आवरण खः । पूर्वीय मान्यताया लागा कथं स्वयेगु खःसां ५-७-५ धइगु ला छगू कथंया छन्द खः, हाइकु कविताया मूल संरचनाया स्वरूप जक खः । पूर्वीय साहित्यय् वार्षिक छन्द धइथें जक खः । थ्वहे मान्यताया दुने च्वनाः हाइकु कविताया संरचना जुया वयाच्वंगु न्यागू शदिं मयाये धुंकल । थुकियात हाचां गायेगु कुतः इलय् व्यलय् जापानय् नं मज्जुगु मखु तर ५-७-५ या परम्परायात त्वःता मेगु नि स्वनेगु ज्या उलि तालय् ग्यने मफुगुलिं अज्याःगु कुतः छगू प्रवाह कथं, छगू प्रवृत्तिकथं न्ह्याये मफुत । छगू विचाः छगू सिद्धान्त बाय् छगू नियम मचिइकं न्ह्यायेवल्य् अराजकता जक व्वलनी, स्वस्थ रूप सिर्जना जुइ मखु । जापानय् नं ५-७-५या लागायात सन् १९१७ पाखे हाचां गायाः हाइकु कविताया साधनाया कुतः हाइजिन हेकिगदा व वया चेलापिसं मयाःगु मखु । तर इमिगु कुतलं

हाइकुया रुढीयात हिला यंके मफुत । इमिसं न्हूगु छयलाबुला यायेगु कुतः याःसां उकियात नियमबद्ध याना यंके मफुत । लाःलाःथें यःयःथें छलाबुला जक धइथें जूवन गुकियात लोकं मत्वात । ५-७-५ या वर्णक्रमया हाइकुया रूप अविभाजित कथं न्ह्याना हे वयाच्वन । खःला ५-७-५ या वर्णक्रमया दुने हे च्वना हाइकु रचना याःसां मछ्यसं मगाःगु इलय् छगः आखः उक्चः जूसां उकिया ल्याःचाः कायेगु मयाः । छगू कथं मिखा तिसिइगु ज्या हाइकुया आदिकवि माचुओ बाशोया ईलं निसे जुयावःगु खनेदु । तर म्वाः मदयेकं छयलेगु ज्या धाःसा मज्जु । परम्परागत न्हापाया हाइकु कविताय् ५-७-५ या वर्णक्रम जक मखु स्वभवःया दुने छगू निश्चित मापदण्डयात पालन यानातःगु खनेदु । न्हापांगु न्यागः आखलं सौन्दर्यचेतयात व्ययेगु ज्या याःसा निगूगु भव्लं पूर्वस्मृति व दकलय् लिपाया भव्लं अनुभूतितत्वयात समावेश यानातःगु खनेदु । (माली, १९२८) । तर नेपालया आपालं हाइजिनपिसं ५-७-५ या वर्णक्रमयात जक पालन यानाच्वंगु खनेदु । हाइकुया यथार्थतायात आत्मसात यानाः रचना

यानाच्वंगु अनुभूत मज्जु । केवल ५-७-५ या वर्णक्रम हे हाइकुया मूल स्वरूप, मूल आधार भाःपियाच्वंगु खनेदु । तर जापानय् ५-७-५ या वर्णक्रम जक मखु प्रत्येक भव्लं अर्थ प्रस्फुटन यायेगुपाखे साधनारत जुयाच्वंगुलिं हाइकु सबल, सजिव व सरस जुयाच्वंगु खः । भीसं हाइजिन मोरिताके सन् (१९४४-१९९४) या हाइकु कविता व्वन धाःसा वइगु हाइकुइ न्हापांगु भव्लय् भुदृश्य व्ययातःगु दइ, निगूगु भव्लय् उद्वेग प्वकातःगु दइ, दकलय् लिपाया भव्लय् सम्भावना दयाच्वनी गुगु व्वमिं थःगु चेतना छयली । उगु परम्परायात हाइकुया आदिकवि माचुओ बाशो हाचां गाःसां व थःगु कथंया मान्यता व मू स्वंगु अनुभूत जू । बाशो नं प्रत्येक भवःया स्वतन्त्र अस्तित्वयात कुण्ठित मयाः वइत परम्परागत रूपं न्ह्याकावंगु खनेदु । वरु भु दृश्यया थासय् बाबी अर्थात् सौन्दर्य चेतना, उद्वेगया थासय् साबी अर्थात् लुमन्ति बाय् स्मृति व सम्भावनाया थासय् होमोसि अर्थात् अनुभूतिया अर्थबोधयात छयलावंगु खनेदु । अथें तु जेन धर्मकथं हाइकु कवितायात स्वःभव्लं चिन्तन, मनन व योगाभ्यासायात

संकेत यानातःगु दु । उकिं हाइकु कविताय् प्रत्येक भवल् छगू संकेत यायेमाःगु जूगुलिं ५-७-५ या वर्णक्रम मिलय् जुइवं हाइकुया बां लूसां हाइकु मजुइगु खः ।

खला भीगु भाषाय् हाइकु कविताया पर्दापण जूगु मुद्रितकथं ने.सं. ११११ पाखे जक वःगु खः । तर मूज्या जुइबल्य् नेपालभाषाया हाइकु कविता धकाः ईश्वरानन्द श्रेष्ठाचार्य व श्यामसुन्दर सँयजुपिसं ने.सं. १०८१पाखे प्रारम्भ याये धुंकूगु खः । तर उगु इलय् हाइकुया यथार्थतायात आत्मसात मयासे हाइकुया संरचनादुने दइगु तत्वयात दुमवासे केवल हा हालय् वना हाइकुया सृजना याःगु खनेदु । शंकर लामिछाने धाःगुया लिधंसाय् हाइकु कविताया प्रक्षेपण जुल धाःसा छुं कथंया द्रपं जुइ मखु । उगु इलय् ५-७-५ या वर्णक्रम हे हाइकुया रुप, संरचना व स्वरुप जुल । गुगु रुढीकथं भीगु देय्या हाइकु ख्यलय् थौतक नं व्वलनाच्वंगु खनेदु । छगः निगः आखः उप्चः जूसा ल्याः मदु धइगु सलं ला वय्कःपिसं भीगु भाषाय् न्हूगु प्रयोग याना थकल । लिपा हाइकु कविताया सफूया अध्ययन व चिन्तनं श्यामसुन्दर सँयजुं थःत आपालं परिमार्जित व परिस्कृत यानावंगु खनेदु । न्येनाःगु भरय् हाइकु कविता व्वलनेत स्वयाच्वंगु इलय् लाक्क माधवलाल कर्माचार्यया पहलं माकोदा उयदाया सम्पादनय् पिदंगु हाइकु मुनायात नेपालभाषाय् भाय् हिलाः पिकायेगु ज्या याकादिल । थ्व अनुदित सफू पिदसेलिं भीगु भाषाय् हाइकु कविताया लेखनया छगू वातावरण सृजना जुल । हाइकुया भूगोल दुने भीगु भाषा नं दुध्याकेगु लकस दत । हाइकु कवितापाखे आकर्षण उप्चः खनेदत । भीगु भाषाय् नं हाइकुया लेखन व प्रकाशनया लुखा चाल । जापानी हाइकु कवितायात हाइकुया मान्यता कथं, वइगु मू स्वरुपयात सुरक्षित यानाः भाय् हिलेगु ज्यापाखे विमुख जुयाः स्वतन्त्र रुपं यानातःगु आभास जू । हाइकुया स्वरुपयात हाचां गायाः अनुवाद याना तःगुलिं उगु सफूयात मू लिधंसा यानाः हाइकु

चवइपिसं ५-७-५ या वर्णक्रमयात त्वाथलाः प्यभवः न्याभवः, खुभवः व आखः नं ५-७-५ जक मयासें थःगु अनुकूल कथं यायेगु याना च्वगु खनेदु । हाइकुया यथार्थ नाप आत्मसात जूसेलिं थुकिं बिचलन हःगु वाःचायेकाः लिपा ५-७-५या वर्णक्रमय् जक मखु फच्छिफत्तले किगोयात अंगिकार यानाः च्वयेगु कुतः जुल । थुकिंयाना भीगु भाषाय् हाइकुया विकासया नितिं स्वस्थ वातावरणया सृजना जुल । ५-७-५या वर्णक्रमयात हाइकु भाःपिइ पिसं थौं नं थःत हाइकु कविताया मू प्रणेता भाःपिया वयाच्वंगु दु । अले इलय्ब्यलय् आत्मरति प्वंकेगु ज्या जुयावयाच्वंगु दु ।

“नेवाः हाइकु” पत्रिकाया प्रकाशन ने.सं. ११३० जुल । तर पत्रिकायात संस्थागत रुपं न्ह्याकेत माःगु व्यवस्था यायेत लकसया सृजनां थ्यंमथ्यं दच्छि धइथें लिकुन । ने.सं ११३१ निसे थुगु पत्रिका निलापौ अर्थात ऋतुपौ कथं पिदन । थौतकया दुने थुगु पत्रिकाया १० ल्याः थ्यनेधुंकल । नापं फिंछगूगु ल्याः प्रेसय् वने धुंकल । थुगु पत्रिकाया प्रकाशनं हाइकु ख्यलय् छगू न्हूगु हलचल हयेफूगु दु । थुगु पत्रिकां नेपालभाषा हाइकु ख्यलय् जक मखु भीगु संगुतान जःखः भाय्यात - अर्थात् नेपालभाषा, नेपाली, मैथली, हिन्दी व अंग्रेजी भाषाया हाइकु कवितात नं समावेश याना न्ह्यायेगु कुतः जूवंगु दु । गुकियानाः संगुतान भाय्लय् हाइकु कविता पिकायेत गुगु समस्या जुयाच्वंगु दु उकियात थुगु प्रकाशनं लुखाखरु चायेका बिउगु दु । समावेशी रुप हे “नेवाः हाइकु” पत्रिकाया विशेषता जक मखु परिचय जूवंगु दु । गुकियाना नेपालभाषा व भीगु संगुतान भाषाया नांजाःपिं, लोकह्वापिं व विशिष्ट हाइकुया हस्ताक्षरतय्गु प्रतिनिधित्व थुगु पत्रिकाय् जूवंगु दु । नेपाःया हाइकुया ख्वाः स्वयेत “नेवाः हाइकु” स्वःसा पर्याप्त जुइ धुंकूगु दु ।

भीगु भाषाय् प्रचलित हाइकु कवितायात रेखांकित याना यंकेबल्य् हाइकु कविता

तुकान्तकथं, उपमा, रुपक छ्यला मतःगु, ५-७-५या स्वभवः, किगो छ्यलातःगु व छ्यलामतःगु, गद्य पद्य नित्तां छ्यलातःगु प्रचलनय् वयाच्वंगु खनेदु । हाइकु गद्य कविता मखु । थुगु सत्ययात भी हाइजिनपिसं आत्मसात यायेमाः । गद्य हाइकु च्वयेगु ज्यां हाइकुया विकास जुइमखु । गद्य हाइकुया भाषा मखु । विशुद्ध गद्य हाइकु कविता च्वयेगु ज्यां हाइकुया विकास याये फइमखु । गद्य हाइकुयात त्वःगु व ज्वंगु भाय् मखु । हाइकु कविताया नामय् ५-७-५या स्वभवः चिनेवं अन हाइकु लुया वइगु मखु । गुबले भीगु भाषाय् हाइकु कविता च्वयेगु कुतः जुल उबले हाइकु सम्बन्धी अध्ययनया लागा सीमित व हाइकु सम्बन्धी ज्ञान परिमित जूगुलिं ५-७-५ जुइवं हाइकु जुइगु मान्यताया दुने च्वनाः हाइकुया नामय् संरचना यायेगु ज्या जुल । नापं उबले ५-७-५ हे हाइकुया स्वरुप व मूल रुप भाःपिइगु ज्या जुल । हाइकुया प्रणेताकथं थःत व्वयेगु ज्या जुल । आः वया ५-७-५ ला हाइकुया वाह्य स्वरुप जक खः छगू कथं साधन बाय् छन्द जक खः धइगु अप्वःस्यां आत्मसात याये धुंकूगु दु । अय्ं थुगु लँपुयात हाचां गायाः अर्थात् भ्रममय लँपुयात छ्याना यथार्थयात अंगीकार यायेमाःगु खः । तर थुखेपाखे उलि सचेत जूगु खनेमदु । वरु थःत हाइकुया आदिकवि माचुओ वाशो तायेकीपिं मदुगु मखु । थःति न्ह्याःम्ह, थःति सिउम्ह अले थः जक हाइकु थूम्ह मेपिं सु मदुगु भाःपिइगु, थःम्हं च्वःगु हाइकु जू मजू, उकिया चिउता मदु तर थः हे जक महान् मेपिन्त छुं मसिउ, मसः भापिइगु अहंग्रष्ट जुयाः हाइकुयात न्ह्याकेगु ज्याय् सुथां लाके फइमखु । जिं ला बारम्बार धया वयाच्वनागु दु जिमिगु पलाः थासय् मलायेफु हाइकु सम्बन्धी जिमिगु ज्ञान अत्य खः । जिपिं हाइकु ख्यःया विद्यार्थी जक खः । उकिं सुनां सिउगु व सःगु खँ कनेत भासँ जिमिसं लसकुस यानाच्वनागु दु । दबू तयार दु । जिमिसं सयेके सिइकेत तयार दु । मार्ग निर्देशन याये फःसा अभ तालय् ग्येनीगु खः ।

भाजु इन्द्र माली नेपाल भाषाया छम्ह नांजाम्ह समालोचक खः । वय्कःया न्हापांगु सफू “न्हूपुखुली कसाःया ख्वाःपाः” ने. स. १०८१ स पिदंगु खः ।

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

नूबन्ना सिन्ना

Happy New Year
Nepal Sambat 1134



Nick and Urbashi Pradhan
Devon, Pennsylvania

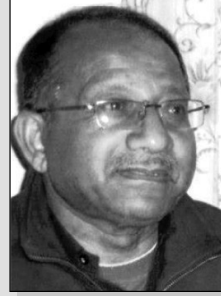
नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

नूबन्ना सिन्ना

Happy New Year
Nepal Sambat 1134



Kamal, Sabina and Ayuska Joshi
Chicago



नवीन चित्रकार
नेपाः

जलप

भाजु नवीन चित्रकार
नेपाल भाषाया नांजाम्ह
कवि जक मखु उगु
इलय् तसकं लोकं
हवाःगु संस्था “मुना
सः” या संस्थापक व
उपाध्यक्ष नं खः । थौं
कन्हय् वय्क नेपाल
भाषा परिषदया मू
छयाँज्जे खः ।

विश्वास तछ्याःगु
खँग्वःतसें
चलखं यंकल
क्यातुक्क कुलिचिना तइगु लँपु ।

छुं लवः कायेगु हुनि
म्हालिकाय्चां थें
रंग हिला वनीगु
थौया प्रवृति ।

विश्वास व विश्वासया दुने
छगू जघन्य अपराध
थौया ई
म्हिंगः थौंकन्हेया लँपुयात
स्वःस्वः खंक दुघाः यानाः
न्ह्याकाचवन सकसितं ध्वं लानाः ।

वालावाला सनाच्चंगु लालच
ध्वगि नवःगु घृणां त्वपुयातःगु
विवेकहिन् मिखात खनाः
क्वातुगु मैत्रीया खिपः
गंसि जुयावन ।

थौया ध्व लकसय्
स्वार्थया मतिनां
चकंका हल जि व जिगु आकाश
नी मनीया च्यूताः मतसे
म्हिंगःया मंकाः ज्याभवः ल्वमंकाः
वाह ! वाह ! व तालिया तालय्
अधिकारया पौभाःयात खतं नकल ।

थःयात ब्वयेकाः
वइत ध्वइत क्वब्यू जुल
स्वकुमितयगु मिखा हे
धुलं गयेकाः

सिजलय् लुंया जलप तइथे
थःयात जलपय् थुनाः
चवःजुल
छपाः अमूर्त किपा
फय्गंया ।

गवःफय्या पलाः
ब्वाय् वइचवन
जलपं छायेपियातःगु
शरिर नांगां यायेत ।

द्वावसा सिंतुना



नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !



Happy New Year
Nepal Sambat 1134



Madan Rajbhandari & Dr. Dharma Rajbhandari
Hampton Cove, Alabama



थःत थः हे भलसा

दिल्ला । सुथसिया ११ ता ई । प्याता प्याता वा वयाच्चन । भलसा वया पासा मिलाया थाय् कुसां कयाः वनाच्चन । वया पलाः थातय् मलाः । नुगः स्वः । मनय् खँ वायेकु वायेकु पलाः छिन्ना च्वम्ह भलसा भन्ने थुन्ना चुइक दःगु का । नाप वयाच्चम्ह छम्ह मनुखं ज्वनावियाला खः ।

मिला छैय् दइला मदइला । मिला भलसाया मचां निसैंया तसकं स्याःन्याःम्ह दुःखसुखया पासा । थौ नं भलसा दुःखया कु बेकुं च्यानाः पासाया थाय् प्वंकेत सहलह यायेत, ग्वाहालि कायेत वनाच्चन । गन थ्येन वं चाःगु मखु । लँ लिसे न्ह्यानाच्चन खुसियें ।

“मिलायाके ध्येबा त्याय् कायेगु खँ गथेयाना छुलेगु ? गबलें ध्येबा धकाः त्याय् मकयानी । मकयां नं मजिल । ध्येबा धायेबल्य् छु धाइगु जुइ । थाकु चाइगु खःला ? मनय् लुइका वंम्हसिया वनेला मवनेला जुल । थःत माःगु कुतः हे मयासेला मजिल नि । हानं पलाः न्ह्यात । भलसा थौ तसकं दुखी । थौतक वयागु जीवनय् गुलि स्वाँ ह्वल, गुलि हः हाल वयागु छुं हे त्याःचाः मदु । वं गुलि त्यानु अनुभव यात गुलि न्ह्यइपु अनुभव यात व नं त्याचाः मदु । वयात जीवन भ्यातु मजू त्यानु नं मजू । तर वयात थुगुसी धाःसा तःधगु दुखं ल्हाःवल । पर्व ल्हाःथें अनुभव यात । वयागु जीवनय् छथुं वाफ्य् वः थें, मलः जू थें जुल ।

भचाखुसि पाखें चःमतिइ स्वयाः पलाः न्ह्याकाच्चन । वा वःगुलिं ला मस्यु लँय् जूपिं उलि मदु । धः नवःगु स्वयाः म्हुतुसि सनाच्चन । बाग्मति ताँय् जक नवः धयांला थन नं उथेंका ।” न्ह्यप्याः तित्युं पासाया छँ पाखे स्वल । मेबल्य् पासाया छैय् वनीबल्य् लयताया वनिम्ह भलसा थौ भचा मछिं पहः खनेदु । मिलाया छँ क्वय् थ्येना नं पलाः धाःसा लिलिचिलाच्चन । वने मवनेया ल्वाकःवुकः मनं छकः नि बिचाः यात । भवातां छकः नि दन । जूजुगु जुइका धाधां भलसां लुखाय् घन्टीया स्वीच तिल ।

मत ला वःगु जुयाच्चन । घन्टी न्यात । च्वय् कःसिं मिलां क्व स्वःवल । थ स्वयाच्चम्ह भलसा मिला खनेवं मुसुं न्हिल । मिलां ल्हाःभाय् यात “आसे न्हि” भचा जायवं ध्वाराक लुखा चाल, मिलाया खाः न्ह्याबलें थें चकं मताल ।

“गन वना वया, नु तलय्” नापनापं थाहां वन । कोथाय् वया भाःतम्ह नं दु । भलसा खनेवं न्हिले थें यानाः खुरुक पिहांवन । भलसानाप छकः खँल्हाबल्हा नं याना मच्चं । वया सुख मताल । थः अन वःगु जकं मयःगुला ? मनय् गरखेसे तायेकल ।

“फ्यतु” सोफाय् च्वंगु भ्वंभिं चीकल ।

“म्हमफु लाकि छु ?” भलसां न्येन ।

“मखु पाय्छि हे जू ।”

“यक्को दत नाप मलागु । गन वना वयालय् ?”

“छंथाय् छकः नाप लाये धकाः वयागु ।” ज्वना वःगु सिसाबुसा व लाखामहिया म्हिचा मिलायात बिल ।

“अथे हया च्वनेमाःला ?” मिलाया खाः भचा चकन ।

“दाइ नं पिहांभाल । छिमि मलाः बलय् लात थें च्वं । भलसां कुले थें यात ।



बिमल प्रभा बज्राचार्य
नेपाः

“अँ छंथाय् वने माःगु ज्या दुगुलिं ।” भलसां खँ त्वपुगु थें तायेकल । निम्हं छम्हाः सुंक च्वन ।

न्हापा अथे नाप लाइबल्य् मिला गुलि लयताइगु । थौ वया बांलाक खँ नं ल्हाये मंमदु थें च्वं । भलसाया मनं धाल । अक्क नकतिनि वःम्ह याकनं हे वंसा जिउ थें तायेकल ला धइथें नं मति तल । मखुगु साइतय् वये लात धैथें जुल ।

“छैय् दकों पाय्छि हे जू मखुला ?” भलसाया हानं मन मच्चन । मिलाया ख्वालय् छकः पुलुक स्वल ।

“पाय्छि हे जू” खँ सललल न्ह्याना मच्चं ।

“छिमि गनं ज्या दुसा जि वना छवये । लँखतं लाःगुलिं जक वयागु ।”

“मखु मखु छुं ज्या मदु । नकतिनि ला वल ।” मिलाया बल्ल होसय् वःम्ह थें जुल ।

“अँ छंगु हालखबर छु दु लय् ?” उत्सुक जुयाः न्येन ।

“ग्व छु धाये ? बिजोग जुयाच्चन ।” सुंक च्वन ।

“छाय् छु जुल भलसा ?” मिलां मतिना याना न्येन ।

भलसां कुबिया वःगु दुःखया प्वः बुलुहुं फ्येन ।

“बौम्हेस्या किङ्नी छगलं ज्या मविल । वासः

यायेत ध्येबा मदया च्वन । छगः किडनीं ला ज्या हे याःनि धाधां अलमल यानाच्वन । मेगु किडनी नं थिया हल हं । थौकन्हे डाइलाइसिस याका च्वना । थ्व लाख्यू याना हे च्वनेमाः हं । छवाःया छकः डाइलाइसिस यायेमाः । छकः यायेत खुद्र तका वं । ध्येबा ला फिइ लः तये थें जुयाच्वन । मखुसा किडनि रिप्लान्टेसन यायेमा हं । अथे यायेत ध्येबा यक्को माःगु जुयाच्वन । थःगु किडनि बिइ धयां नं ब्लड ग्रुप मिले मजू हं । व छुं जूसा छु यायेगु ।” ख्वबि स्वःस्वः वयेकल । मिलां भलसाया खाः स्वयाच्वन ।

“ख्वयेमते भलसा” मिलाया मिखाय् नं ख्वबि लल धाल । निम्हं छभाः सुंक वातावरण हे सुनसान थें । तीजक मिलां न्ह्यसः तल “गुलि दतले जूगु ? डाक्टरं छु धाल ?”

“क्यंवना च्वनागुला स्वला प्यला हे दत । मेगु किडनि नं थिल धाःगु बाःछि दत । याकनं वासः मयाःसा म्वाइ मखु हं ।” नुगः मछिंकल । पलख छुं हे न्ववाये मफु ।

“म्याय् चीधी च्यादँ तिनि दत । वयागु स्कूलय् नं फीस हे पुले मफया च्वन । थःगु लजगा याना च्वनागु सहकारी नं लःसय् वन धकाः तलब हे नके मफु । अथें बन्द जू थें जुयावन ।” भलसां मिखाय् ख्वबि हुल ।

“अथे आत्तय् जुइमते भलसा । थौकन्हे यक्वस्या किडनिया ल्वय् दुपिं दु । वासः यात कि ठिक जुइ ।” मिलां भलसायात ह्येका च्वन । भलसा व मिला ज्वलिं ज्वःपिं । सुइ स्वदँ तिनि दत । भलसां हानं खँ स्वाना यंकल ।

“ध्येबा मुंका च्वना । मुना तयागु ध्येबा डाइलाइसिस यानाः फुत । सिखः व टपचा मियाः चय् द्रुति मुंके फइ । उलि ध्यबां गाःगु मखु । उकें छनाप नं सहलह याये । छुं भचा ध्येबा नं त्यासा दइला धकाः वयागु ।” मछिं पहलं भलसाया म्हुतुं पिज्वल

“छुं सि हे स्यू । वया कतांकीगु ज्या । व ज्याय् ध्येबा मवःगुला मखु । ल्वय् जुसां निसे अप्वः ज्या नं यायेमफु । ज्या नं याके मबिया । ज्या याःसा जक ध्येबा दइगु उकें आम्दानी नं कम जुल । थजाःगु समस्या जुयाः ।” भलसाया खँ प्वके दयाः मन भचा याउँसे च्वंकल ।

“सरकारं किडनिया उपचारयात सितिकं याना बिइगु क्वछ्यूगु खः । ग्व उपचार धाःसा याःगु मखु । अनं उपचार याइ धकाः पिया च्वंतले थः भाःत हे मदया वने लाः । उकें गुलि फत याकनं ध्येबा मुंका च्वना ।” भलसां हानं ध्येबायात वः बिल ।

“ज्यू नि । फूगुचाःगु ग्वाहाली याये नि ।” मिलां लिधंसा बिल । तर गबलय् धाःवःगु मनमन धयाच्वन ।

“च्या छकःनि त्वनेका न्हि” मिला तलय् वन । भलसा कोथाय् उखेथुखे स्वस्वं मनय् खँ वायेकल ।

“अमि नं छुं समस्या जुया च्वन ला । मखुसा न्हाचः मिलाया खाः छाय् चमकंगु जुइ । थःगु पीर व्यथा नि प्वंका ।” भलसाया मिखा चाचा हुलाच्वन । प्यतुना च्वंगु सोफाया खोल कय्कय् कुंथाय् सालाः सालाः दुछ्वल । सोफाय् ल्यूने गाःवंथाय् ल्हाः स्वाराक्क वन । छुके थ्यूगु थें जुल । ल्हाःतं सालाकाल । द्रुछि द्रुछि वंगु स्तिच याना तःगु निपं पिहांवल ।

“यमासा गजाथाय् ध्येबा तयातःगु । थ्व छगू छगू लखया छपं छपं जुइ । अजू चाल । उखेथुखे स्वल । कोथाय् सुंमदु । मिला नं च्या दायेकः वंम्ह कुहां मवःनि । ध्येबाया पँ ज्वनाः पुत्तुपुइकल ।

“आसे आम ध्येबा थी दइमखु” भलसा थाराक्क न्हुल । मुसुं न्हिलाच्वपिं मिला व वया भाःतया खायातःगु किपातं न्ववाः थें च्वन । ज्वनातःगु ध्येबा स्वाराक्क मिंके कुतुवन । भलसा वातां जुल । पलख लकस शान्त जुल । उग्रिमय् हानं सः थ्वल । किपातं न्ववाना हःथें ताल ।

“जिमिसं मिखा तिसिना बिइ । छं ध्येबा स्वर्थ” छु जूगु थ्व । “तीजक कुतु वंगु ध्येबाया पं हानं काल । स्वात्त ब्यागय् तयेला थें न च्वन । सुनां खंगु नं मखु । थुलि दःसाला । नुगः भाराभारा मिथें जुल । लुखा पाखे छकः मिखा व्वल । म्ह छम्हं म्वः ल्हुया तःम्ह थें चःति भुसुभुसु वल । मेगु मनं न्ववात” मखु अथे यायेमज्यू । जि ला बेमान हे जुल नि । वया गुलि जि प्रति विश्वास दुम्ह । कन्हे छुं जुयाः जिं काःगु धकाः सिलकि गथे याना खाः व्वयेगु ? सिना थें जुइ । समाजं छु धाइ । पासाया छेय् ध्येबा खुया काःम्ह । गुलि बदनाम । गजाःगु पाप मतिइ वःगु जिके ।” थःत थम्हं कुंखिन । ख्वालय् पिचाया चःति छकः यचुकक हुल ।

“मखु ध्येबा छाया अज्या थाय् तयातःगु जुइ ? मचाय्क दुहां वंगुला ? बिचाः यात । काचाक्क मिला दुहां वःसा ” भलसां सःता हे धाये धकाः सःतल मिला ! मिला !”

“छाय्, छु जुल ?” मिला च्या ज्वनाः कुहांवल ।

“छिमि गजाथाय् ध्येबा तयातःगु ? उलिमछि ध्येबा” भलसां मिलायात ध्येबाया पँ बिल । सोफाया खोल कय्कुना च्वंगु मिले यानाः दुछ्वया बियागु ला ध्येबा का !”

“ओहो ! ध्येबा अन लाना च्वनला ? गथे अन लाःवन जुइ । गुलि माले धुन । थ्वहे खँय् जिपिं निम्ह त्यपु गुलि हालेमाल । जिंला ध्येबा लँय् जक कुतु वनाला धकाः संका यानागु । यको यक्को सुभाय् भलसा । छं खनाः ला खःका ।” मिला तसकं लयेताल । तुरुन्त मिलां भाःतम्हेसित फोन यात “ध्येबा दत”

निम्हस्यां च्या त्वन ।

“खतु छम्हसित ध्येबा मपुसे मगानाः म्हिगः तिनि बैकं लिक्कया हःगु ।” मिलां कनाच्वन ।

मिला लय्ताःगु खनाः भलसा नं थःगु दुःख छखे तयाः मन याउँकल ।

“ओहो ! स्वता ई जुइधुंकल । आ वनाछ्वये ।” भलसा दन ।

“आसेलय् । दाइ नं वइ । छन्त धाःगु नं खँ ल्हाये ।” भचा लनाः स्वाहाने सः वल । कोथाय् स्वाराक्क मिलाया भाःत दुहांवल । खँ खाः वयेक पिहां वंम्ह न्ह्यू ख्वालं दुहां वल । मिलां थः भाःतयात भलसां ध्येबा लुइकूगु खँ हानं न्ह्यथनाः सुभाय् बिल ।

“व हे खः अजू चाःगु । गन लात जुइ धकाः च्वनागु ।” मिलाया भाःत नं खँ ध्वयेकल । स्वम्हं न्हिल । पलख च्वनाः मिलाया भाःत थाहां वन ।

“जिं खँल्लहाना स्वये न्हिं ” धकाः मिला नं तलय् वन । भलसायात लिबाना वये धुंकल । तलं हाःसः तायेदत । मिला व वया भाःतया सः धकाः बांलाक सीदु । तर त्याजिक छुं मथू । मिजं सः भचा तसः । भलसाया छुयाये छुयाये जुल । निम्हस्या दथुइ ल्वापु थंवःम्ह थें ताल । मधासे वनेनं मजिल । सःते नं ज्यामछिं । थथे जुइक नं गथेयानाः ध्येबा कायेगु ? मिलां ध्येबा बिइ धाःसां काये जिइमखु । हानं मकयां नं छुयाये ? मेथाय् गन कायेगु ? थः मांयात ध्येबा भचा धयांला मब्यू ।” भलसाया थःमां खनाः तँ वयेकल । छगू खँय् ध्येबा हे बीला मबिला । सः भचा चिसः जुल । भुनुभुनु भुजिं हाःथें तायेदु । भलसा भ्यालं पिने त्वलं स्वयाच्वन । वयागु ख्वालय् दुःखया भाव पिज्वया च्वंगु यचुकक खनेदु ।

“जितः छुं जूसा छ हारे चायेमते । मचायात बांलाक ब्वलंकि “भलसाया भातं धाःगु खँ लुमनाः नुगः पम्हुइ थें जुल वया ।

“भलसा !” मिलाया सलं भसङ्ग वन । मिलाया गथे याना खँ न्त्यथने थें जुल । भचा सुंक च्वन । वया छुयाये छुयाये जुयाच्वन । वया ज्यामछिं तायाच्वन । मिलाया खाः ख्यूंसे च्वं । तीजक खँ न्त्यथन “स्वलय् भलसा थुगुसी हे भचा समस्या वःगुलिं । छन्त आःहे तुं बियाछ्वयेत थाकुया च्वन । लिपा बिचा यायेका न्हि । तंचाये मते न्हां ।” मिलां भलसाया ल्हाः ज्वन ।

“मखु मखु छुं खँ मदु । अथे मछिं तायेके म्वाः । जिं थू छं थःहे समस्या दु । थुलि धाःगु न जिगु लागी लिधंसा खः ।” भलसां मिलाया खँयात स्वाभाविक कथं काल ।

“का जि वनाछ्वये” भलसा वनेत दन । लिहां वनाच्वंम्ह भलसां मिलाया बारे बिचाः यात । वया नं छुं तःधंगु समस्या दयाच्वन जुइमाः । मखुसा पासायात ग्वाहालि यायेत लिचिलिम्ह मखु । थगु दुःख छखे तयाः मिलाया च्युता कयाच्वन ।

भलसाया म्ह भ्यातु थें जुल । ध्येबा मदुम्ह मनूया परिस्थिति व ल्वचं कःम्ह सिवय् नं भलसा थः तसकं मफुगु थें तायेकल ।

छथुं वया त्यानुगु मिखा छकः भलकक थिल । वयागु मिखाय् छगू विश्वास ब्वलन । मखु ध्व छुं जूगु मखु । वं मनमनय् खँ क्वःछित । जिं न्त्याथे यानासां भाःतयात म्वाके । थौकन्हे गन गन यापिं वयाःला ल्वय् जुल धकाः चन्दा पवं वया च्वनिं । जि जक छाया मछाले । छगू निगू संस्थाय् वने । लँ सिथय् च्वनाः फवनेमाःसां फवने । मुने हे मफत धाःसा दुगु चिकचाखागु छें मियासां भाःतयात वासः याके ।” भलसां नुगः बल्लाकल ।

बिमल प्रभा बज्राचार्य नेपाल भाषाया बारखँ च्वमि कथं न्त्याः वयाच्वंम्ह मयजु खः । वय्कःया बारखँ अप्वः धैथे नेपालभाषाया पत्र-पत्रिकाय् पिदना च्वंगु दु ।

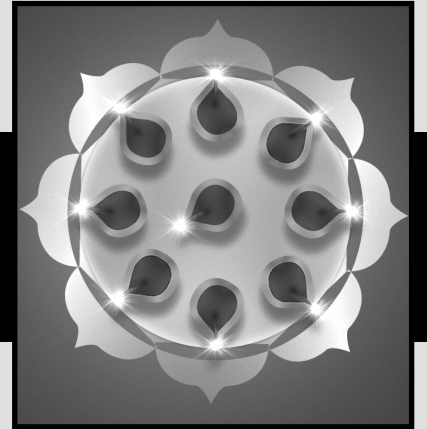
Happy New Year Nepal Sambat 1134

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त



नूबंसा सिंरुना

Dr. Kamal, Dr. Sabeena and Sabeek Pradhan
Coldwater, Michigan



जिगु दुनेया आकाश !

छगू उनमुक्त आकास
आकासं प्वलाकाया जिं ।

क्वमचा:निगु, ल्यं दनाच्चंगु
कविता सफूया दथु पेजय्
(जित: योम्ह छम्ह कविया
कविता सफू ख: थ्व:)
लुमंकेत
लुमंक, क्वातुक जिं
आकास
तया बिया ।



श्रीराम श्रेष्ठ
नेपा:

हानं
सफू पुइका स्वये मानिगु
भुसुक्क हे लोमं - गथे जुया:
जित: थौं ?
(ईया कठोर अन्तरालं
छयाना: जकं ख:ला)
सखे, गुलि पिइल जुई
सफूया पानां जित:,
कविताया आकासं जित: ।

थौं सफू थ:त मा:बले
सफू मदु
सफूतं जित: मा:बले
जि मदुथें ।
गज्यागु फसाद !

न्यनेकने याना:तिनि
बल्ल सिईका
रद्दी भों, अखबार
न्या:वईपिं
परदेशी कवाडीतय्त धका:
(जिगु अनुपस्थितिइ)
मियाछवल खनी
द्ववं द्ववं बासी अखबारया हुलय्
- जिगु सफू अले
- दुनेया जिगु आकास !

भाजु श्रीराम श्रेष्ठ नेपाल भाषाया कवि ख: । वय्क:या कविता अप्व: धेये
पत्र-पत्रिका पिदंगु दु

नेपाल सम्बत ११३४ या
लसताय् सकल नेपा:मिपिन्त

झुवँसा सिंतुना

Happy New Year
Nepal Sambat 1134

Chicagoland Nepali Friendship Society
Chicago



Happy New Year
Nepal Sambat 1134

नेपाल सम्बत ११३४ या
लसताय् सकल नेपा:मिपिन्त

झुवँसा सिंतुना

Ankur & Durgha Sharma
Rolling Meadows, Illinois





रामशेखर
नेपा:

न्यापिस (FISH PIECE)

हिहिं हिहिं न्हिला च्वंगु । कोनं ध्वौयात जवगु
मिखां जक नं कोथुइ कोथुइक स्वइ, खवगु
मिखां जक नं कोथुइक कोथुइक स्वइ । तर
तिरिक्क नवाइ मखु ।

कोनं नमवागु खना: कृतिम न्हिलाय हिहिं हिहिं
न्हिला: थस्वया च्वंम्ह ध्वौ चकित जुइ । भचा
थ:त संम्हालय यांनालि ध्वौनं हानं धाइ -
“पासा को, छित म्हुंफु मखुला ?” नमवासैं
कोनं - अँ म्हुंफु हे धायेमा” धइथेंया छयौं जक
संका: क्येनी ।

चुईक नमवासे कोनं छयौं जक संका: पार या:गु
लिं ध्वौयात सापहें म्हाइपुइ ! ध्वौया छु याये छु
याये जुइ । वं सोचेयाइ - “आ: छु या:सा कोयात:
प्वाक्क नवाके फइ ।” सोचे यायां, सोचे यायां
ध्वौनं आइडिया छगू लुइका: हे त्व:ती । अले धाइ
कोयात - “पासा को, थौं छित: नापलाय दया:
जित: तस्सकं लयता व:गु दु । जिं स्यू छिकपिं
सुरीलो स्वरया अथाह धनी धइगु । छिकपिसं
हालिगु म्ये थुलि मिठासं भयविइगु कि म्ये न्यापि
श्रोता मन्त्र मुग्ध मजुसे गाइ हे मखु । उकिं
पासा को, छिगु सुमधुर सलय राजमतिया म्ये
हा:गु न्येनगु तिव्र इच्छा जुल जित: । कारे, जिगु
इच्छा पूर्वका बिया दिसं, कर जोडी विन्ति ।”

कोनं “ज्यू ... इच्छा पुवंका बिइ” धइथेंया छयौं
संका: क्येनि । ध्वौनं - “कासा जिं ध्यान बिया
हे छिगु म्ये न्येने” धया, थस्वया मच्वंसे क्वछुना
म्ये न्येने थें याइ ।

कोनं म्ये हाली राजमतिया

क्वा क्वा क्वा क्वा क्वा क्वा क्वा \$\$\$

क्वा क्वा क्वा क्वा क्वा क्वा क्वा \$\$\$

क्वा क्वा क्वा क्वा क्वा क्वा क्वा क्वा क्वा

कोनं म्ये हालेत म्हुतु वांखायेवं हे कोया
म्हुतुइच्वंगु न्यापिस खुत्रक्क बँय कुतुं हे वइ
धका: धुक्क मनं च्वय को पाखे थमस्वसे क्वय
बँय जक मिखा तइ च्वंम्ह ध्वौ, कोनं अयच्वंक
म्ये हाल नं कोया म्हुतुं न्यापिसं क्वय बँय कुतुं
मव:बले छक्क जुया: - थ्व गय - धका: च्वय
कोयात स्वइ । च्वय कोया म्हुतुइ नं न्यापिस
दइ मखु, ध्वौ इत:मित: कंका हे अजुचाइ । को

धा:सा मज्जां म्ये हालातुं च्वनी ।

क्वा क्वा क्वा क्वा क्वा क्वा क्वा \$\$\$

क्वा क्वा क्वा क्वा क्वा क्वा क्वा \$\$\$

क्वा क्वा क्वा क्वा क्वा क्वा क्वा क्वा क्वा

अबले कोनं ध्वौयाके न्येनी - “म्ये हालागु
पायछि जूला ?” ध्वौनं धाइ - “बांला बांला,
तस्सकं हे बांला । तर छता खँ - छिं म्ये हालेत
म्हुतु वांखायेवं हे छिगु म्हुतुइ च्वंगु नयेगु दुनि
नयेगु, व बँय कुतुं वयेमागु मखुला ? कुतुं
मव: । म्ये हालेत छिं नयेगु निं कथं घुतिना
छवयागु ला ?”

कोनं धाइ - “मखु ... अपायमछिं कूगु न्याया
पिस, छकलं घुतिने धयां घुतिने मफया हे,
वइत त्वाथं क्वातु क्वातां, कुचाकुचा लिकया:
नयेगु धका: जि थन वयागु ।” ध्वौनं न्येनि
- “अले छि म्ये हालेत म्हुतुइ च्वंगु न्यापिस
छु यांना दियालय ?”

“थन मखंला इ, तुतिता पंजां कताक्क ज्वना
तयागु । म्ये हालेत जिं न्हापां म्हुतुइ च्वंगु
न्यायात तुतिं कताक ज्वना का । अले म्ये
हालाका हिहिं हिहिं हिं ।”

ध्वौ घनघोर अजुचाइ । धायेला मधाये ला
यायां धया हे बिइ - “पासा को न्हापा न्हापा
ला नयेगु म्हुतुइ दुपिं कोतयस सुनाप नवायेत,
छिं थें म्हुतुइ च्वंगु नयेगुनिं न्हापां तुतिं
कताकालितिनि नवाइगु मखु, नयेगु म्हुतुइसं
तया: हे नवाइगु ख: । नवात कि अले अमिगु
म्हुतुइ च्वंगु नयेगु खुत्रक्क बँय कुतुं नं वइगु
ख: । छिं गनं सयेका दियागु थ्व, म्हुतुइ नयेगु
दइबले नवायेत न्हापां म्हुतुइ च्वंगु नयेगु निं
तुतिं कताके मा: धइगु ?

“जिं जन साहित्य कला स्कूलय आख: व्वनागु
निं ... क्वा ... क्वा ... क्वा” धया तुतीच्वंगु
न्यापिस त्वाथं कताका: को व्वया बनी ।
ध्वौ हिस्स तमं अय्याय मसिया: तुतिं बँय
खितुखिना: आकाशय थस्वया: न्हिन्हय हे ध्वौ
हाली “ती .. हू .. ती .. हू .. ती हू ती हू
हुयायाया हुयायाया हुयायाया ।”

स्वपया भाजु रामशेखर नेपाल भाषाया नांजा:म्ह बाखं च्वमि जक मखु वय्क: ख्याल:मि, ख्याल: च्वमि लिसे निर्देशक नं ख: । वय्कया लोक ह्वा:गु उपन्यास

“नसंफा:गु चा” यात नेपाल सम्बत १०८३ स श्रेष्ठ सिरपालं हंगु ख । थुगुसी जनमानसं भी रामशेखरयात तकसं हना: अभिनन्दन या:गु ख ।

ताःईया दिपाः लिपा
अजूचायापुक्क वा वल
मगाना च्वंगु सन्नाटायात छुखे चीकाः
ख्वाल्य भलसा व लसताया जः खनेदत
अथेला,
सन्तुष्ठीया भाव ब्वलन प्याचाःगु जमीनय् नं
भाग्यमानी मिखातयसं वर्षाया लू ज्वनेखन
न्त्याय्पनं न आपुलुगु सः तायेकेफत
म्हुतुं नं ताईया प्याचाः तंकेफत
वर्षाया नस्वां न्हयाथाय् न वल
लँया कोमलता प्यखेर ब्वाय् जुल
फुक्कसियां धयाच्वन
ओहो,
वर्षा छ हे जिमिगु जीवन खः
यज्जु छ मदयेक मगाः
आः थें न्ह्याबलें जिमित नापलाः वा
न्हिच्छि, चच्छि



सिल्मिया राजोपाध्याय
नेपाः

बर्षा छम्हाः

यज्जु वया तुं च्वन
मदिक्क वया तुं च्वन
आः लू हिल
ख्वाल्य पीर व ग्याः चिकुया जः खनेदत
अथेला, असन्तुष्ठीया भाव ब्वलन सन्तुष्ठ जूगु
जमीनय् नं
मिखात मानवीय क्षति तुलु तुलु स्वयातु च्वन
न्ह्यापनं नरसंहारया खं मयेक मयेक न्येना तुं च्वन
म्हुतुइ नं ग्यानापुगु खं त्वहनातु च्वन
वर्षा आः न्ह्याथाय् नं नवल
लँया कठोरता प्यखेरं ब्वाय् जुल
आः फुक्कसियां धयाच्वन
ओहो, निर्दयी आः छ वयेमते
छ वयेमते ।

मय्जु सिल्मिया राजोपाध्याय थी थी भाय्या च्वमि लिसें तसकं लोकं ह्वाःम्ह उज्यालो ६० एफ. एम. नेपाल भाषाया ज्याभवः न्ह्याकामि खः ।

वय्कःयात ११३३ स Indigenious Voice in Asia सिरपालं छाय्प्यूगु दु ।

Happy New Year Nepal Sambat 1134



नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त
झुवसा सिंतुना

Mangal Dass, Chunu, Bini and Binam Maharjan
Maryland, USA



छि, नेवा: जि नेवा: भी नेवा: तर नेवा: सु लय् ? “नेवा: भी नेवा: हे जुइ” धका: बय् बय् जुइक हाल । सुनां जुइ मखु धाल हँ ? नेवा:या परिभाषा छु लय् ? कथित नेवा: समाजया अगुवापिनिगु खँ न्येनिगु सा, नेवा: जनजाति, नेवा: आदिवासी, नेवा: मूलवासी ? आखिर सु ले नेवा: ? जिगु बिचारय् नेवा: न जाति ख: न जनजाति न आदिवासी न मूलवासी । नेवा: आदिम कालं निसे स्व:निग:लय् च्वनाच्चीपिं नेपाल भाषा छयलिइ पिनिगु पुच: ख: । नेवा: दुने ब्राम्हण, क्षेत्री, वैश्य व घुद्र दु । अनुसन्धान याना स्व:सा प्रमाणित जुइ यलया ज्योतिष मंगल राज जोशी व तनहुँया गोबिन्द राज



जोशी ब्राम्हण हे ख:, येँया थकू जुजु मल्ल व हेम बहादुर मल्ल ठकुरी या वंशजत छगू हे जुइ । पशुपतिया भण्डारीत (राजभण्डारी) व कर्माचार्यत पुजारी हे ख: ।

भीगु परिचय स्वनिग:या बुङ्गाचाय् संसार धायेका च्वनीपिं ब्यांचात ला मखुला ? धायेमाल ? धा:सा भी ला “ओरिजिनल नेपा:मिका । आदिम कालं निसे नेपा देया वासिन्दातय्गु परिचय छगू जनजातिया घेराय सीमित जुइला थें ? नेपा:मित नेवा: जुइगु धयागु बुङ्गाचाया ब्यांचा जुइगु ख: । उलिजक मखु भी गुलि संकुचित जुइ धुंकल धा: सा “गैर नेवा:तय्गु बिरोध यायेगु हे भिगु धर्म ख: कर्म ख:” जुइ धुंकल । बाहुनवाद जुल, खेंतय्सं राज यात आदि इत्यादि न्हि न्हि न्येने दु । भिसं गबलें हे भीगु अवसान क्रमिक रुपं गय् जुया वन धका आगं प्वला मस्वया ।

भलसा दु, क्वय् न्ह्याथने येनागु छुँ घटनात थुकिया साक्षी दु, छक: मनन याना दिस ।

प्रसङ्ग छगू

निदं स्वदं न्ह्यो अमेरिकाया वासिंगटन डिसी न्हूदँया लसताय् जूगु छगू ज्या:भवलय् नेपा: पाखें मू पाहाँ जुया: भाया दिइम्ह भाजु प्रा. डा. कृष्ण भट्टचन व मयजु डा. सुमित्रा मानन्धर गुरुङ्गा धापुत न्येना । वयक:पिनिगु धापू “नेपाल सम्बत व भिगु त:जिगु संस्कृतिया बारे मखुसं गैर नेवा:तय्गु खास याना: ब्राम्हण क्षेत्रीतय्गु लाक्को पाक्को म्हुतु ल्हायेगु” ज्याय् सीमित जूल । ज्याभवया नायो: हनेबह:म्ह कार्यवाहक राजदूत काली प्रसाद पोखेल मंचय् तया: वयक:पिन्त हे लाक्को पाक्को धायेगु भीगु संस्कृति ला ? थौं नेवा: तय्गु कार्यक्रम जूसां पासा भाइ नाला: भायादीपिं गैर नेवा:त कन्हे भाई ला ?

भीगु पतनया छगू चिधंगु नमुना जक ख: व । ख: नेपाल सम्बत थज्यागु राष्ट्रिय महत्व व इतिहास दुगु सम्बत यात शासकवर्ग तय्सं क्वतेला छेयला कचिलाय सीमित याये धुंकल । नेपाल सम्बत नेवा:तय्गु जक सम्बत मखु, सकल नेपामितय्गु राष्ट्रिय गौरव ख: धका संदेश प्रचार यायेगु कि खें बर्मु धका: हुलहुर्मत कायेगु ? विदेश वया: नेपा:मि छधी जुइमा धैगु संदेश सम्प्रेषण यायेगु कि नेपामि ल्वाकेगु ? नेपाल सम्बतया तथ्य सत्य वा ऐतिहासिक प्रमाण व महत्व क्येना: “का स्वो, थ्व नेवा:तय्गु निजि सम्पत्ति मखु भी सकल नेपामितय्गु मंका: गौरव ख: । भीगु संस्कृति व भिगु समाज गुलि सभ्य वा शालिन का

भी छाय् ल्युने लात

डा. सुशील बहादुर तामाकार
अमेरिका

स्व: भासं” धका: नाइसे च्वंक पाहाँ भापीका गैर नेवा:तय्गु नुग:लय् ध्वा:थुइक तया बिइगु कि जिमिगु त्वालय् वये मते धका: लिना छवयेगु । दच्छिया छक: न्हूदँया भिन्तुना हालां छुं जुइ मखु, भिगु पला:या दिशा हे गलत, भीगु गन्तव्य हे दिशाहीन । फगत न्हूदँया भिन्तुना छम्ह निम्हेसिया भोट बैक म्वाका तयेगु चाकु भुना: त:गु मन्द विष बाहेक छुं मखु ।

प्रसङ्ग निगू

बुद्ध जयन्ति खुनु मरु, पिगंननी चुकयदँय् दसं बुद्ध भजन व धर्म देशना जुया च्वंगु दु । भिद ति न्ह्यो बुद्ध जयन्तीया ज्याभव तालाकेत सुथं निसं बुद्ध जीवनया थीथी तस्विर व्वयेगु ज्या व भल्लर व भव स्वामा: हनेत मुना च्वना वले त्वा:या थकालीपिं मुना: गफ न्यायेका च्वन । छम्ह बुजुक ककाजुं छगू न्ह्यस: न्ह्याथना दिल । “भीथाय् छाया ल: मव:गु सिउला ?” मुना च्वपिं मेपिं बुजुकतयसं छयं संकल मसिउ धका: जि स्यू छाया धका: छाया कि गिरिजाया प्यो साप हे तव:, अय् जुया प्यो सिलेत यक्को ल: मागुलिं भिथाय ल: मवगु का:”

जि ला त्वाँ का । खानेपानी विभाग याम्ह इन्जिनियर जि । जि हे मस्यु का । “ए बाउ, भीथाय् छाया ल: मवगु, छु या:सा ल: वई” धका: जिके न्येनेगु कि टाई न सुइ तर्क यायेगु ? गिरिजा प्रसाद मय: धायेवं लाक्को पाक्को धायेगु ला ? भीगु पला: मखुगु दिशाय वना च्वंगु छगू मेगु उदाहरण जक ख: । भी आधुनिक समाजय ल्यू ल्यू लाना वनाच्वंगु आत्मग्लानी जक ख: ।

प्रसङ्ग स्वंगू

छनु पाहाँ चहे बलय ख: कि छु बलय चुकय् भव्य् छम्ह: प्राध्यापक भाजुं “नेवा:तय्गु साप हेपय् यात खे तय्सं” धका: न्यंकल । वयक:या धापू कथं “न्ह्याथाय् अफिसय्न स्वोसां तपुलि

फस्वः पिं खेंत हे खेंत जक । ज्या काये हे थाकुला आन्दोलन मयासैं मजिल ।”

वयकःया धापू प्रति जिं विमती क्येना । “थौं सिवें ३०-४० वर्ष न्ह्योया रिकर्ड स्वया दिसं फुक्क अफिसय् नेवाः हाकिम, नेवाः कर्मचारीत । थौं छाया नेवाःत न्हिनय् हे लालटिन च्याकाः माले माल सिउ ला ? भीसं शिक्षायात महत्व मबिल । भाषिक आन्दोलन धकाः गैर नेवाः व भी विचय् पःखा दना बिल । भी नेवाःतय् थें सुइके सुविधा दु थन ? डेरा माः वने म्वा, छें नापं स्कूल दु, अस्पताल दु । नये मखं तिइ मखं धयागु मदु । खुरुखुरु आखः मब्बोंसे न्हिका भंगः जुयाः चाहिला नल । थुकिया परिणाम खः थ्व । दरबार निसैं मालपोत तक न्ह्याथाय स्वसां नेवाः दुगु देशय् थौं नेवाःत दुर्लभ जुल । भी नेवाःतय्के ट्यालेन्ट दु । प्रतिभा दु, भी लगनशील शिल्पीत, भिसं याये मफुगु छुं मदु । ओखलहुंगा च्वम्ह छम्ह गैर नेवाः यें वयाः छिडीइ बालं च्वनाः सुथय् बहनी पत्रिका मियाः आख ब्वनी । लोक सेवा विइ, खरिदार सुब्बा सां जागिर नइ । अले गां छगुलिं साला हइ । डेराया कष्ट सिउगुलिं मुक्तिया लागि २-३ आना जग्गा न्याई, छगू तल्ला सां छें दयेकी ग्व भीके अयागु आजु ?

स्वया दिसं थौं मरु त्वाल्य सरकारी अधिकृत तग्वः चिबालय छम्ह फरेस्टर दनि । अले जि छम्ह आ ला छिक्रिपिनि काय् म्हायूपिनिगु नागरिकता पासपोर्ट काये बले जिमिसं प्रमाणित याना विइ । कन्ह्य खुदा न खस्ता जिपिं थ्व त्वाः त्वताः विदेश वन धाःसा छु जुइ । अर्घाखाँची चोम्ह जवाली बाज्यां सहि याना विइ धकाः आश न यायेम्वा । डोटी चोम्ह श्रेष्ठ भाजुं न म्हा मसिउ धकाः सही याई मखु । छगू नागरिकताय् सिफारिस कायेत खिचां मसिउगु दुखः सिइतिनि । प्राध्यापक भाजुं थगु लाचारी क्येना दिल । नेवाःतय्सं लोक सेवा पास याये फैमखु, नेपाली कमजोर । नेपालिं जाँच काःगु हे नेवाःत छके लाकेत खः ।

जिं हानं प्रतिबाद याना, “मखु । नेवाःत नेपाली गबलें कमजोर जुइ मखु, यँया स्कूल पति स्वया दिसं । बच्छिं मयाक नेपालीया शिक्षक शिक्षिकापिं नेवाःत नेपाली कमजोर जुइसा गथे मास्टर जुल ? गुलिखय् नेपाल भाषाया च्वमि भाजु मय्जुपिं स्कूलय् नेपाली टिचर । नेपाली साहित्य खल्य नांजापिं भाजु मय्जुपिं नेवाःत सिद्धिचरण श्रेष्ठ, हेमन्त श्रेष्ठ, तिर्थ श्रेष्ठ, शेलेन्द्र साकार, भागीरथी श्रेष्ठ, छिन्नलता, गौरी नेवाः, ध्रुव मधिकर्मी अथे हे भीथाय मरुई च्वम्ह हृदय चन्द्र सिंह प्रधान, कृष्ण चन्द्र सिंह प्रधान गुलि जक नां काये ?

मेगु न न्येना दिसं - जिमि दाजु (ककाया काय्) बोर्ड फस्ट जुया दिल, नेपाली विषयल्य न उच्च ल्याः हया दिल । जिमि निनिया काय् बोर्ड फस्ट, दाइया नेपाली नं च्वछाये बहःजू । जि नं बोर्ड हया, नेपालील्य नेपाल फस्ट । जि नं वहे बसन्तपुरया नव आदर्शय् ब्वनाम्ह खः । यक्व सिरपाः धें धें बल्ला कासा त्याका हया । नेवाःतय्गु नेपाली भाषा कमजोर मखु, कुतः कमजोर खः ब्वनां छु याये धैगु गलत मानसिकता हावी जूगु खः । लोक सेवा हे मबिउसा गये पास जुइ ? देव रत्न मासाब पास मया ला सहसचिव जुयाः रिटायर्ड जुया दिल । फरेस्टर कनक मुनि व जिं पास मयाना ला ? अफ्छगू प्रसंग न्येना दिस - जि जिल्ला खानेपानी कार्यालय, यल्य ज्या याना बले, अफिसया एकाउन्ट मारसाब ख्यालं ख्यालं धया दिल “हैन इन्जिनियर साहेब, यहाँ सबै जना बाहुनवाद भयो बाहुनले राज गर्‍यो भन्छन्, हाम्रो विभागमा तपाईंहरूको राज मात्र देखेछु ।” वय्कःया धापू एकदम पाय्छि अबलय् । विभागया महानिर्देशक रजितकार, उप महानिर्देशक निम्ह नं श्रेष्ठ । क्षेत्रीय निर्देशक भाजु ताम्राकार, काठमाडौं अफिसया हाकिम शाक्य अले इन्जिनियर निम्ह प्रधान व तुलाधर । यल अफिसलय् हाकिम श्रेष्ठ, इन्जिनियर जि व धौमडेल । अफ्छ जि थाय् अफिसय् न्याम्ह ओभरसियर मध्ये प्यम्ह ला नेवाः । आ परिस्थिति मेगु हे जुइ धुंकल । बस भीके कुतः मगागु जक खः । गणेद्वोया

नापं च्वम्हं सराफि यात राष्ट्रबैकया गभर्नर नियुक्त यायेगु खँ जुइ मखु । भ्याचा द्यो थाय् च्वम्ह कापः साहुयात कपडा कार्खाना याम्ह जि एम यायेगु पाय्छि जुइ मखु । न्हापा शिक्षा हासिल याये माल । आखः ब्वोनी पित गबले तक भीगु समाज हने फै मखु, भी न्ह्याबलें ल्यूने हे लाई ।

उदाय समाजं योमरी दयकेगु स्येनाकुथि चायेकल, ममःचा दयेकेगु कम्पिटिशन यात । योमरी मखु, गैर नेवाःत नाप कम्पिटिशन यायेगु गय् धकाः कोचिंग बिइगु ग्वसाः ग्वयेमाल । लोक सेवा कोचिंग चायेके माल । उलिमछि पुर्व प्रशासकत नेवाः त दु । नेपाली भाषा बिज्ञत दु । ग्वाहाली फ्वन धाःसा सुनां म्हाः धाइ । नेवाः नं नेवाःयात हने सयके माल । भीगु आन्दोलन हे गलत दिशाय् न्ह्याना च्वंगु दु । भीगु आन्दोलनया आजु ला “लोक सेवा कब्जा यायेगु, प्रशासन कब्जा यायेगु, उद्योग व्यवसाय कब्जा यायेगु धैगु धकाः आन्दोलन जुइमा । दुगु जग्गा मियाः छें दनाः बालं कयाः नयेगु कुबुद्धि त्वःते माल । दच्छी छकः न्हूदँया भिन्तुना हालां छु जुइ मखु, शत्रु जक बढे जुइ । नेपाल भाषायात व्यवहारिक स्वरूप बियाः छें छें पतिं नेवाः भाय् छेलिगु योजना दयेके नु ।

खं बर्मु धकाः हेला यायेगुली भय् भय् बिइक स्वः पलाः न्ह्यो चिलेगु जुया च्वंगु दु । सुखेतया कांके बिहारय बुद्धया मुर्ति प्रशासनं छाया मतयेकल धकाः अनुसन्धान मयासैं राम बहादुर बम्जन थें जाःम्ह नक्कली बुद्धया अनुयायी तय्गु लै लै लय् थौं सिंह दरबार घेरे यायेगु ज्याय् नेवाःत न्ह्यो न्ह्यो । कानुनी समस्या दुगु व समस्याय् भी छाया जान्ने ? अफ्छ उकिं न गैर बौद्ध मार्गीत ।

उकिं भी नेवाःत भिसं यानाः हे भन् भन् क्वाहां क्वाहां वना च्वंगु दु । कतःया बदख्वाई याना थः गबलें च्वय् थ्येनी मखु । चिद्वा मन्थासैं चिद्वा नं लाइ मखु । भी छप्पं जुयाः वनेगु गबले ?

डा. सुशील बहादुर ताम्राकार छम्ह वातावरण बिज्ञ खः । वय्कलं थी थी विधाया यक्व धैये च्वसू च्वयाः सिरपाः त्याकादीगु दु । वय्कः येया मरुत्वाया काय्मचा खः ।

In Memory of my Grandma Gyan Shova Tuladhar

The best days of my childhood include a sunny day, ice cream, and my toys, and of course my partner in crime. We always played 'pretend' and I would always be the bad guy and she would always be nice guy. Who was she? She was my loving and caring Grandmother. So pick a role as I tell you about Gyan Shova Tuladhar or "Aji" as I called her, who loved me unconditionally.

My grandmother was born on October 1, 1927, in Kathmandu, Nepal. She had one sister and five brothers. She was homeschooled and she married at a young age. Growing up, my favorite days were always Monday. On Mondays, before I started school, my parents would go to work and I would always be dropped off at my Grandmother's house. I loved going over to her house, mostly because I got everything that I wanted. But, the best part was always playing with my grandmother. We always started by playing with my dolls and stuffed animals that I would always bring. I went over so many times that in the corner bed of Grandmother's bedroom was filled with my toys. We also played 'House' a lot, my Grandma would not be so active but I would always come up with silly situations that made her laugh.

Then after playing for so long, we would go to the kitchen and have an afternoon snack. She would either peel oranges for me or make something sweet. We always liked the same food, especially desserts and chocolate. Later on we would sit in her bedroom and listen to her favorite Newa radio station "Metro FM". In her bedroom she would always have jasmine flowers that smelled very good. When I told her that she made sure she always had some when I came over. Even to



Sasu L. Tuladhar
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She always had a way to bring everyone in my family together even though we are all around the world. She has taught me to be a passionate, spiritual, and friendly person.

this day it's one of my favorite scents. I would have so much fun that I would always stay as long as possible. Sometimes I even slept over and refused to go back home with my mom.

My grandmother was a traditional person as well. She always wanted to teach me and do things that involved our culture. When I was around 8 years old my Grandmother celebrated one of her birthdays in a very religious way. Since we are Buddhists there was a big ceremony with monks and nuns called "Mahaparthan". There was a part of the ceremony where my aunts, uncles, mom, and cousins had to carry out statues/symbols of Buddhism. My grandmother had left me to carry a small Buddha statue. I remember that I felt so proud and important to be part of

this big ceremony.

When I was seven, I moved to America with my parents and I was devastated that I would not see my family and Grandmother as much. My mom would always call back to Nepal and I would talk to my Grandmother about her dog. I used to be afraid of dogs but being and seeing my grandmother with her dogs made me more comfortable around them. That was another thing about my grandmother, she loved dogs. There was this one day when, I went over to her house and she told me she had a surprise. She randomly pulled out a puppy from behind the chair! I was so excited that I spent the whole day playing with the puppy. Two summers ago, my grandmother got a new puppy. The puppy and my grandmother were inseparable. I remember one afternoon I was looking for the puppy, when I found him lying at the foot of the bed, taking a nap with my grandmother. Those summer days always make me smile.

My family and I visit Nepal over the summers. Whenever we visited in past summers, my mom and I would go to my Grandmother's house first thing. Every time we visited, I would braid my grandmother's hair and sometimes even paint her nails! My aunts usually came over as well and we would all sit in my Grandmother's room and talk about what was going on in our lives.

After that my Grandmother would give me money to go buy her favorite treat, ice cream! While we ate, my grandmother would tell us stories about her childhood. There was a picture of my grandmother and all of family near her bed, from when she was



Gyan Shova with grand children.

younger. I would always try to guess which one was my grandmother. Even though she always showed me herself, I would always forget. She also told us how she won every card game and board games. After I heard those stories I started to bring a deck of cards and Nepali checkers with me, when I went over to her house. The fun part of playing with her was that she was very competitive. Sometimes even the grown-ups would try to help me win! She even showed me some great moves to help me win the games. Through her interesting and detailed stories I always learned something new.

My grandmother inspired me in many ways. When I was around 10 years old my grandmother started to have problems walking. Even with her

difficulty, she still took morning walks. Whenever I saw her walking with a determined attitude, I realized you can do anything as long as you work hard your hardest. My grandmother also taught me to be strong and value my family. When my uncle left Nepal to go to Japan for a year, I remember how quiet my grandmother had been. Then all of a sudden she started sobbing. That was one of the only times I say her cry. Even when my family had moved, she always kept in touch with us through Skype, calling, or email.

My grandmother had the best memory of all the people I ever met. She always remembered all the details that were important. She would always ask me how school was and how my cousins (on my dad's side) were doing. She also

knew everything. If you asked her about someone that lived in our neighborhood, she could probably write their biography.

My grandmother also loved all of my family dearly. All my cousins and I all have strong and special relationships with our grandmother. From inside jokes to unusual experiences, All of my cousins and I would always bring food and things we thought she would enjoy back to her. My sarcastic conversation with my grandmother always made my day. When she went out on walks I would usually link arms with her, so that she would not have to bring her cane. We would always tell each other jokes and try to make each other laugh. She would also tell my mom and say how I was better than the cane.

One phone call can truly change someone's life. That phone call for me was from my uncle. He had called to tell us that my grandmother had passed away. I will always remember that day, December 24, 2012. My Grandmother has been there for me for more than 14 years, and although she is not with us anymore, I will always remember all the good times I had with her. She always had a way to bring everyone in my family together even though we are all around the world. She has taught me to be a passionate, spiritual, and friendly person. Without her I would not be where I am today.

Sasu Tuladhar is a high school student (grade 10) at Saint Ignatius College Prep in Chicago. She has published articles in Chicago Newa, Chautari and other magazines.



नमो भगवते वासुदेवाय

नेपाल सम्बत १९३४ या लसताय सकल नेपाःमिपिन्त भिन्तुना !

Happy New Year Nepal Sambat 1134

Ramakant, Shanti, Sankalpa & Sita Kharel

Illinois





Shreekesh Tamrakar

Chicago

PRESERVING WHAT IS OURS

The Nepali culture is one of the most interesting and richest cultures in our world today. It is a marvel how such a small country like Nepal has a population of over 30 million people with over 100 ethnic groups and religions. There are many customs and traditions in our unique culture, which have been carried from generation to generation and were originated from these ethnic groups. Most of these customs were brought down from our ancestors that followed the religions of Buddhism and Hinduism. It is a remarkable feat of how most of these customs and traditions have been passed down for hundreds of years to our generation.

Many people from Nepal come to America for a life with more opportunity and success. In America, we do not follow the customs as much as we have in Nepal. This is a

I am lucky to have parents who have cultured me with these values; such as respecting elders, taking off shoes before entering someone's house, always greeting a person with Namaste or Jwajolapa and much more.

my family's life. Since I was young, I could not retain much knowledge of the Nepali traditions and customs, but as the years passed in America my parents would slowly educate me of my culture. My "Ma" and "Ba" have made it a priority to make sure my siblings and I are aware of the values that they themselves, were taught when in Nepal. I am lucky to have parents who have cultured me with these values; such as respecting elders, taking off shoes before entering someone's house, always greeting a person with Namaste or Jwajolapa and much more. However there are some children who are not as fortunate as me to have knowledge about the culture of Nepal. If one is unaware of such customs and traditions, how will all of it be preserved for the future?

One tradition that I would like to hand down is the coming of age celebration, *kayeta puja* (for boys) and *Baaraa* (for girls). A *Baaraa* is when a girl is secluded from the outside world and forbidden from contact of males. It is a test of bravery of what the girl is capable of and the sacrifices she will make. A *Kayeta Puja* (*Bartaman*) is when a boy is dressed as a warrior and they are



Shreekesh with three maternal uncles and guruju

given a series of challenges they must overcome, to test the boy's endurance. I was lucky enough to have my *kayeta puja* in 2007.

In 2007, my family traveled back to Nepal for the first time since we moved to America, to have my *kayeta puja*. When I arrived on Nepali soil, I was overwhelmed within the first minutes of stepping outside the airport. It was a culture shock seeing all my relatives who I had not seen in over eight years. When we were traveling in the roads of Nepal it was so different than the everyday streets I was accustomed to in America. I was stunned seeing cows and other animals roaming in the streets, having no street lights or street signs, and seeing more motorcycles than cars. Slowly I was getting excited to soak in the upcoming experience I was about to have in my birth place.

Two weeks later, I had my Kayeta Puja at a hall called Kumari Palace. I was in front of all of my relatives and family and was reciting many prayers alongside the "Guruju" (Priest). There were many tests I had to face, my favorite being chased around *Maru Ganeshthan* by my uncles. This coming of age ritual definitely

helped me understand more about the traditions of my culture and made me cherish the trip. After arriving back to America, the memories of my *kayeta puja* replayed in my head almost everyday for the first couple of weeks. It symbolized not only my transformation into manhood but the meaning of my culture. I am so thankful that my family decided to travel back to Nepal to do the *kayeta puja* because now I can pass the experience onto my own children and the future generations.

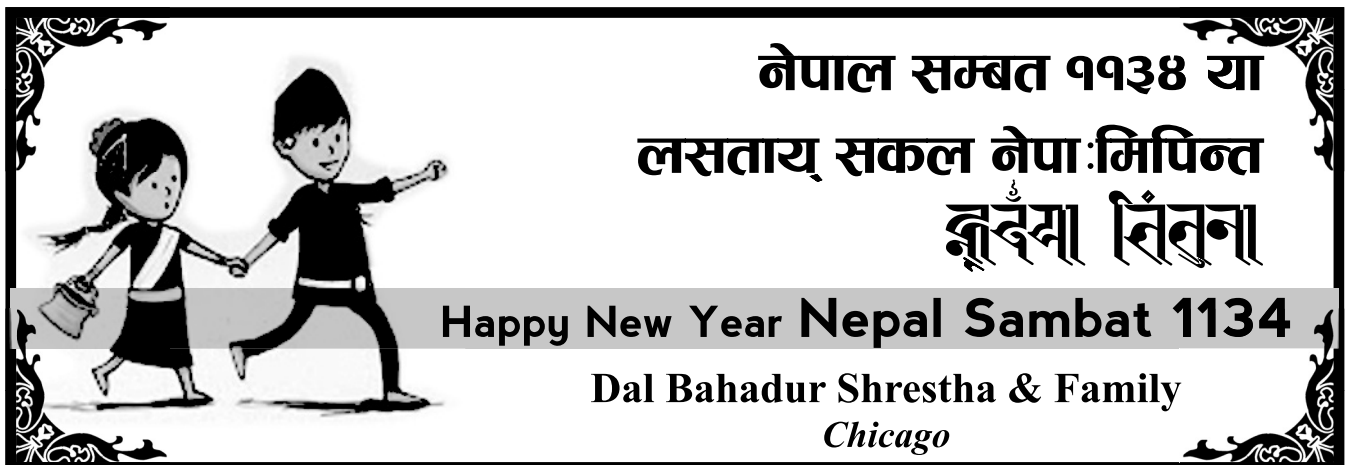
It saddens me that the Nepali culture is fading away in the lives of many Nepali Americans, however I would like to help preserve the culture in America and make sure to give it a revival. There are many Nepali societies across the states, such as NAD, ANA, ANMA, BANA, CNFS, NAS, NAC, and NASEA etc. that are helping to preserve our culture. Soon, I would like to start my own society that focuses on educating young Nepali Americans about the Nepali customs such as language, holidays, food, and many more. My ultimate goal would be to have the children be fluent in the Mother language because this is one of the

foundations of the culture. Knowing the mother language will bring great respect from the people from ones country especially if one is growing up in the American society. I also hope to have cooking classes to teach the children how to cook traditional Nepali recipes. A small step like this is needed to start great foundation for the preservation of the Nepali culture in American society. It is important to educate the children first because they are the future and if they are well cultured than there is great hope that our traditions will live on. Nepal is one of the most unique countries in the world and to conserve our culture is our main priority.

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Significance of Newa Birthday



Siddhartha Man Tuladhar
Chicago

Unlike most of my friends, I celebrate my birthday twice every year. It is quite unusual for my friends to hear about my solar calendar birthday and my lunar calendar birthday.

Usually, I celebrate my English birthday with my friends by blowing candles, cutting birthday cake, party, games and sleepover.

But I proudly like to say that I have had fun and excitement in my so-called Newa birthday. My special Newa birthday falls on December or Poush (Nepali month) or fourth day after full moon day of YomariPunhi.

When I was in Nepal, on my Newa birthday, I wake up early in the morning. After brushing and cleaning my face, I am given about 10-15 coins, which I briefly put on my head as a sign of good blessing. My family will send about 10-15 plates of offerings along with the coins to our nearest temples of god and goddesses. The first temple is always Sri Ganesh temple. In the offerings to the god and goddesses, vermillion powder (red and yellow), flowers, lamp, coins, scented sticks, rice grains, sweets and fruits are placed on a special plate (in Nepal Bhasa called *Pujaba*).

After that flowers and prasads (remaining food offered to gods and goddesses) are collected from all those visited temples

as a symbol of blessings for the birthday person. Then it is time for Newa *sagan* (special ceremony of offerings) in front of the oil lit *sukunda* (lamp with image of Ganesh).

Usually the elder most lady in the family will offer *sagan* to the birthday boy by wearing shawl and applying oil on the hair of both *sagan* offerer and *sagan* taking person. First the hand is washed by offering pure water to *sukunda* and then to the birthday person called *nasala kayagu* (purification). In this process firstly, *dhau* (curd) *sagan* is given in which Ganesh puja is performed by offering five pieces of flowers, rice grains, red tika, *gywoe* (special small hard nuts), scented lit stick, money, fruits and curd to Lord Ganesh in *sukunda*. Then the birthday person is also offered tika, curd and presents. To end this *dhausagan* process, the birthday person bows to both the *pujabathala* (plates containing all offerings to God) and *dhau* (pot of curd).

Then comes *khen* (duck egg) *sagan* with two pieces of *sannya* (dried fish) which will be offered to the *sukunda* and then to birthday person. Similarly, drink of *thwon* (Newari rice wine) or any liquor is offered three times to both *sukunda* and to the birthday person. The birthday person bows both to the *khenbata* (plate with eggs) and *thapi* (wine container) ending the *khensagan* process. Then the birthday person is offered food to eat in the same place where he was offered *sagan* near the lighted *sukunda* lamp. The lamp is allowed to burn until it runs out of oil. In both *khensagan* and *dhausagan*, the birthday person needs to bow to the elder who offers *sagan* to him.



Grandmother offering Sagan

This day is like saying thank you to all the gods and goddesses and for the ones living in this world. Also we do honor by offering food and donating money to the needy people and also invite our near and dear ones for sharing our happiness.

Therefore, I feel fortunate to have celebrated both Newa and English birthdays.

Siddhartha Tuladhar in Grade 5 studying in Ray Elementary School, Hyde Park, Chicago.

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LANGUAGE BARRIER

It is 6:30 a.m. on a Saturday morning, and I feel someone shake me awake vigorously. Unaware of what exactly was going on, I had to force myself to wake up. I wake up to find my mom staring at me. As soon as I saw my mother's face, I knew she needed something. "Can you proof read an email for me?" she says with an imploring look. I moan and say, "Can I do it later?" "No, I need to send it to my boss right now," she says with a piercing tone. I sluggishly get up and she leads me to the computer screen. I read the letter, and noticing a few grammatical errors, I correct my mother's message. I tell my mom that she needs to learn how to write better, but then I realize that English is my mother's second language, and it is also my second language as well. However, I had the opportunity to learn English easily since I studied the language at a young age unlike my mother. Still, I went through a period of time when I struggled with the English language and felt illiterate. Through my struggle, I was able to seamlessly speak the English language and better my understanding of language as a whole.

I was born in Nepal, a small country in between India and China. My parents in the summer of 1999 decided that moving to the United States of America would allow my siblings and me to gain access to the many possibilities that the land of opportunities offers. By November of 1999, we settled comfortably in America and my first day of kindergarten would soon begin. On my first day of kindergarten, I was terrified. Most of the kids already had two months of kindergarten, and had made friends. I would be the new kid who did not know anyone. To make matters worse, I did not even speak English properly. I knew certain words like, "Thank You" or "How are you?" or "I like to eat chocolates." Holding my father's hand as tightly as I could, we both stepped into my kindergarten class. Right when my father turned the knob and slowly opened the door, I saw a plump lady with dark brown eyes look straight at me. Her wrinkles became visible as she beamed at me with bright, white teeth. "Hi there, what is your name?" she asked me. "Shrasta," I replied with my shy, shaking voice.

She invited us in, and soon enough I saw twenty kids my age sitting quietly in a circle. Just as I entered, their heads turned towards my direction. My teacher took me to the middle of the circle and introduced me to my new classmates, "Everyone, this is Shrasta. She will be joining our class. I want everyone to help her out because she does not know English very well. Can everyone do that?" "Yes, Mrs. M," everyone replied back. I thought to myself that this could be a wholesome change after all. I felt assured, so I went up to my father and told him that I was adult enough to handle the first day of kindergarten by myself. However, my confidence quickly shattered.

I joined my new classmates in the circle where they were going around in order and talking about Thanksgiving weekend. All of a sudden, a boy in the class yells out, "Ew! Someone farted!" He put his hands over his nose and put on a sour face. Soon enough, everyone started to follow his hand gesture. I was the only one who had not followed the hand gesture. I was puzzled and did not understand the words "ew" or "farted." All of my classmates pointed at me because I did not have my hands covered over my nose. They all started to laugh at me, and in unison said, "She farted!" I reacted how a normal five year old would act in a situation like this. I started to cry. I was embarrassed and could not hold back my tears.

The next few days of class went by smoothly since I did not dare to talk to any of my classmates. I sat quietly by myself coloring or painting. One day, while we were in our circle, my teacher pulled out a huge book filled with colorful pictures. "Today," she



Shrasta Tayo Tamrakar
Chicago

said, "we are going to read The Three Little Pigs together." Together meant that each student has to read one line from the story. Once the first student in the circle started to read their line, I instantly felt my stomach drop. I heard how fluently and smoothly each student read his or her line. My turn soon came, and I tried to read my line just as the other kids had done. I stuttered and mispronounced my way through the sentence. Even as I read the line, I stopped between each word and did not flow through the sentence as I planned.

The next day, my teacher called me over and told me that I needed to learn how to pronounce my words properly and read smoothly without pausing after every single word. My teacher stated that she would sit down with me every day during free time and read a book with me. She said that doing this would develop and magnify my reading skills. Consequently, she called my parents and informed them to read a book with me every night so I could practice my English. Thus every day, I sat down with my teacher and read a beginner book with her.

She would read a sentence and instruct me to repeat after her. If I mispronounced a word, she would tell me to write down the word five times and continue to say the word until I would pronounce it correctly. We read the same book every day until I could read the book fluently and pronounced every single word correctly.

When I heard my teacher say, "I guess it is time to move on to the next book," I experienced a sense of accomplishment and satisfaction.

My teacher and I continued this ritual every day until the last week of May. That week, she told me that I improved immensely and she adored my sense of commitment. She said that I did not need her support anymore because I was reading at a third grade level. I even learned how to read mentally. Although I still had a slight accent while reading, I could pronounce words such as "complicate" or "commotion" with ease. I became talkative in my kindergarten class due to my improvement in English. I no longer sat and colored on my own. I joined my other classmates if they were playing dollhouse or building a tower with Legos. My English skills also put me in the High Honor Roll, the only person in my class to earn that title. I got to get my picture taken and put on a star. The star was up on the big bulletin board by the lunchroom where everyone could see my achievement.

When there was three weeks of school left, my teacher told our class that graduation was coming up. We all were eager to graduate, because graduation meant that we would soon be in the building with the older kids, and have a bit more independence. My teacher said that every year for graduation, the graduates put on a play for their parents. This year, the play chosen was The Three Little Pigs. My teacher said that everyone would have a part, but seven students would

be chosen for lead roles. Four students would actually act in the play, and three would get to narrate the play. She said that everyone would have to audition if they wanted the lead roles. I knew for sure that I wanted to be a narrator for the play. My teacher gave each student that was interested in the narration part a paragraph to read out loud. I practiced the paragraph for a week, and soon, the audition day arrived. I was exceedingly nervous and my palms kept sweating. When my turn came, I became poised and read my paragraph with a booming voice full of emotion. At the end of the day, my teacher announced the people who had earned the narrative roles. I was certain that I had received the part, and I did!

After practicing for several weeks for my narration part in the play, graduation day finally came. I was extremely nervous, however I knew that I would be great due to my long hours of practice. My pronunciations had excelled beyond expectations, and I even knew the narration by heart. After waiting patiently in my seat at graduation, my teacher said to the audience, "We have a special treat for you all." This was our cue to get into our positions. The other two narrators and I went up to the podium and soon enough we began. When it was my turn to speak, the adrenaline suddenly hit me, and I confidently narrated the story. When the play finished, all I heard were loud cheers and applause. It was an amazing feeling. It was then time to go up on stage and receive our diplomas. I heard

my name get called, and I walked up to the principle. He shook my hand, gave me my diploma, and then whispered, "Your family must be proud of you." He gave me a bright smile, and in return I beamed a huge accomplished smile.

Looking back at my mother's letter to her boss, I recognize the inability to produce a flawless letter. Being unable to comprehend the English language was an arduous challenge that I went through. However, I was fortunate enough to have individuals around me that invested their time and determination for me. I can be stubborn with my mother at times when she asks me to edit her writing. However, when I think about the tough situations I went through, I know that she did not have the opportunity to perfect the English language at a young age. I was fortunate enough to have tools to learn how to speak and write English fluently. The least I can do is help my mother out when she asks me to edit her English. Now, every time I have to edit my mother's writing for her, I make sure I teach her along the way. Just spending some time with my mother on her English has allowed us to build a stronger relationship together. Assisting my mother in the slightest ways such as correcting her grammar, spelling, and pronunciation truly impact her ability to learn the English language a little bit every day. The people that I grew up around, from my parents, to siblings, to friends, and to the many English teachers I had, all influenced me to expand my vocabulary and understand the beauty of the English language.

Shrasta Tamrakar is a sophomore at Depaul University, Chicago with Pre-Health major.

नमो नमो सिंगुना

नेपाल सम्बत १९३४ या लसताय सकल

नेपाःमिपिन्त मिन्तुना !

Happy New Year Nepal Sambat 1134

Sagar, Anjali, Sanjal & Anjeel Shrestha

Aurora, Illinois

Encounter with Yeti & Rafting Experience in Disney World

Recently I went on a vacation with my family to Disney World in Orlando, Florida for a week. We went to several roller coasters rides, but among all of them, my favorite one was Everest Expedition at Animal Kingdom.

When I was in line to take the Everest Expedition Thrill Ride, I noticed a picture of Big Foot. Then, I remembered my grandfather used to talk about foot prints of Big Foot. He saw it when he as a Civil Engineer was building suspension bridges in base camp of Mount Everest, Nepal during the 1970s. Mount Everest is the top of the world. I became curious to know that I could see Yeti (Big Foot) during this ride. I was not afraid at all unlike my parents & sister. The roller coaster moved at high speed with ups & downs. I was enjoying the ride but suddenly, it stopped in the middle of a steep slope between laps of the Himalayas. I noticed that it was the end of the track. I tried screaming

to my mom that there is no track, no track at all to move ahead, but I could not utter a word. My heart started beating faster and faster. I was really scared and I thought I was going to die. Then, suddenly the roller coaster moved backwards at high speed & I saw Yeti jumping close to us removing the tracks. This was an exciting and kind of a scary experience. You should try out that ride yourself!

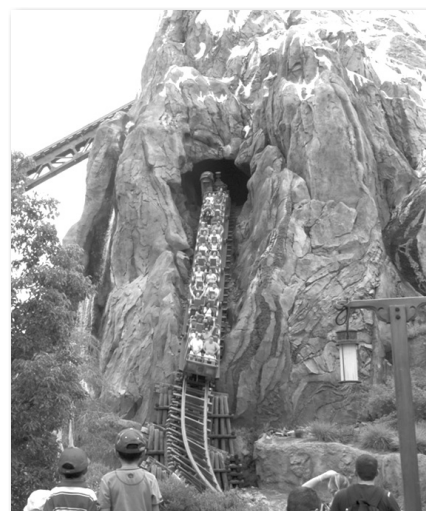
Then we went rafting in the Kali River. It sailed up & down splashing water on us in strong currents. This Himalayan river is in Nepal. Rafting is very popular water sports in Nepal. We also enjoyed a delicious lunch at Yak and Yeti Restaurant.

The most important thing is that I got to know more about the Himalayas, rivers, temples, music, religion, culture and architecture buildings of Kathmandu, Nepal in the Animal Kingdom Theme Park.



Rohit Joshi
Illionis

The most important thing is that I got to know more about the Himalayas, rivers, temples, music, religion, culture and architecture buildings of Kathmandu, Nepal in the Animal Kingdom Theme Park.



Rohit Joshi is a student from Des Plaines, Illinois.

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\$9.5 MILLION DOLLARS Jury verdict for a Polish immigrant construction laborer against a general contractor. (The jury reduced the amount by one-third for contributory negligence). This construction laborer suffered a severe fractured femur and a herniated disc as a result of a fall from a scaffold. We showed that the defendant allowed the plaintiffs' employer, a masonry subcontractor, to use a scaffold that did not have proper fall protection, and in addition was a tripping hazard.

\$2.25 MILLION DOLLARS AUGUST 2012 On behalf of a former security guard who had very serious injuries after a bus accident.

\$1.483 MILLION DOLLARS SEPTEMBER 2012 Jury verdict on behalf of an undocumented immigrant laborer of who fell on slippery spray insulation resulting in a back injury with the defense claimed was very minor. The jury accepted our explanation that his back injury was more serious then the defense claimed. Lost income was an issue because the client was undocumented and working but we were fortunate, in that, the verdict was much larger than expected and presumably the jury took into account his limited work ability.

\$900,000 DOLLARS OCTOBER 2012 On behalf of a passenger involved in a truck rollover impart due to improper loading.

\$775,000 DOLLARS NOVEMBER 2012 On behalf of an immigrant Laborer fell from a scaffold platform that failed to have a safety lanyard resulting in ongoing problems with his lower back and concussion.

\$400,000 DOLLARS NOVEMBER 2012 On behalf of the family of a man who drowned after a recreational boating accident in the Calumet-Sag Channel.

RECENT WORKER'S COMPENSATION RESULTS

\$425,000 DOLLARS On behalf of a laborer who fell resulting in a fractured heel.

\$110,000 DOLLARS cash up front/**\$120,000 DOLLARS** structured On behalf of a client who was in a car accident while working.

\$85,000 DOLLARS Arbitrator awarded on behalf of a painter who injured his back and neck at work.

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Nēwār Girls' Bridal Ritual Drape: IHĪ-PATĀSĪ



Milan Ratna Shakya, Ph.D.
Nepal

Hindu considers him for observer of human bustle like *Sākṣī-devatās* of Moon (*Candra*) and Sun (*Sūrya*) for on looking. Consequently, Newār girl's pre-menstrual rite becomes tenable to initiate in *Bārḥā*, for hiding from sun-beam for twelve days.

Cultural Background: Marriage, a human recital in societal experiences of love, odds-events, war-affairs, reprisal, delight and kudos, fiscal and socio-cultural knot is observed sacredly or official in procedures. Girl-child's ritual of Hindu-Buddhist matrimony becomes sociable in cultural elegance by arranged or legal contracts. It is a human sacrifice (Skt: *Nrī-yajña*) in smitten culture, which cultivates youth's spirit as sinister (Skt: *Brahmacarya-āśrama*) to households' (Skt: *Grihasthāśrama*) way. Newār nuptial ritual prefers to eschew unnoticed heartbreaks and pledge of beliefs to egg on with best results. So, its ritual has inveterate child-marriage in symbolic way-outs from undetected epidemics or calamities. Their *Grihyasūtras* or *Grihi-vinayas* texts relate to derive in societal devotion. Accordingly, bridal sanction becomes societal witness in cleric rituals of shrine images. Gods undo their witness to theistic mind-set that rent Newār manners and customs. Their sacraments are prudent to life-cycle as divine grace hence, ten rituals (*Daśakarma*) becomes realistic in detection for credence of *Avalokiteśvara's* mentorship in Right-livelihood. Hindu considers him for observer of human bustle like *Sākṣī-devatās* of Moon (*Candra*) and Sun (*Sūrya*) for on looking. Consequently, Newār girl's pre-menstrual rite becomes tenable to initiate in *Bārḥā*, for hiding from sun-beam for twelve days. This habit is of olden Hindu live outs on girls social assessment before marriage. This hiding reparation assumes with sacred respect in goblin (New: *Bārḥā-khyāh*), as a primitive man *Yakṣa*. His esteem as primitive protector i.e., *Rakṣaka* assumed *Yakṣa* in *Bāhrā-khyāh* of Newars totemic perception. This worship before true marriage intends for sex-education or cultural erudition set of a twelve day's conceal. Consequently girls are hidden from man's peek even from fathers and respectable. This matriarchal trait primes a woman in girl in literal way for sanitary elegance, with sexual taboos behind menstruation by plausible mother. This feminism is precise in eve's covert room that recurs

with glees, fun or idyllic schooling in adulthood. This custom of *Suryadarsana* is the first veneration to Sun after twelve-day's internship of a girl. This initial peeping of sun is made from a roof-top before going to *Sthāna-Gaṇeśa* or *Sūryavināyaka* and letting first glance to her father with a stone-apple (Skt: *Bel*, Lt: *Aegle Marmelos*) fruit for a keepsake. This bequest (*Prasād*) of Sun inherits a cultural belief for probable spouse akin to father in kindness and upholding. This pre-menstrual rite convinces by daughter as model of a credit (Skt. *Dāyā* or *Dāyikā*) to her father. Her premenstrual rite of *Bāhrātayegu*, (Nep: *Guphārākhne* or Skt: *Sūrya darśana*) dedicates on Sun god, to link Hindu myth episodes of *Drupadi*, *Mādri*, *Kauśalya* etc.

Nuptial Ceremony: It intends for ideal couple like Venus (*Rati*) and Cupid (*Kāma*) in eternal marital life. Traditionally, a pair of green parrot, Buddha's serene eye and sacred

pitcher (*Bhadra-kalaśa*) painting on a gate indicates on hailing of a new bride in groom's quarter. This is predictable for fancy shelter of *Pañca-Buddha* or five Hindu gods like, *Śrī-Gaṇeśa*, *Kumāra*, *Śiva-Pārvaṭī*, *Brahmā* and *Viṣṇu*, by painted Tympanum (*Toraṇa*) in privileged doorway. Likewise, a postnatal ceremony of *Macābū-Byenke*, links on fourth, sixth, or twelfth days (depending on caste, custom and faith of Newārs) proceedings. Mr. Purnaharsa Bajracharya gives two reasons of (a) a mid-wife's offering with a picky respect to native spirit (*Chwāsah-Ajimā*) for the onset of new baby in locality. It is observed as welcoming of a new member in society. (b) *Macābū-byenke* rite is made to appreciate mid-wife's duty while in attendance of maternity to a newborn and safe delivery of a baby in family. This is a service of handing a new baby to father by receiving reward for a fine delivery as *Budhī-Ajimā* or *Didī-Ajimā*. Both are possible in true marriage only, so its mind-set becomes surveillance to *Īhī* ritual for keepsake of healthy newborns with bequest of *Ajimā* or *Hārātī*.

Īhī Rite: It intends to thrash cultural stratum of unawareness out from *Newār* girl's rite of *Īhī*. This custom is frequented with symbolic bride to a *Bel*-fruit of Hindu-Buddhist *Newār* traditions in Kathmandu valley. Its cultural set in *Nepālamanḍala* is meant for fine part of tangible and intangible ceremonial lives. This trend is totally varying to offer with sacred space in cultural livings of Kathmandu and abroad. Nevertheless, it thrashes conceptual basis of pleasant bridal apposite to man. Because, feminine lives behind wedding is pandemonium since early society. They were poor in societal and mythical precision of patriarchy. Sexual felony, stressed labor, psychological and physical exploitations were prevalent bedlams in reticence to them. Their situations are implicit in myths like *Svasthānī-*

Mahātmya of *Skandhapurāṇa*.

This coyness subsist even *Pārvaṭī*'s privacy for bathing. It is often owed by unwarranted advantage of *Śiva*. He imposes her to create a personal minder out of her own bodily filth (*Mala*) and named *Śrī-Gaṇeśa*. This weird boy, as a sentinel with staff on *Pārvaṭī*'s door-way, was unknown to *Śiva*. So, he naively beheaded a boy in skirmish for barrier in *Pārvaṭī*'s cavity. Later, when realized the entire story, *Śiva* revived to foster him like a father by putting elephant's face on his beheaded torso and called *Gajānana*.¹

It truly heeds to loom with actual marriage to man. It also cossets on unstable plot of blind believe like hemming of tattered clothes. Olden cultural caucus is apparently a gaiety in culinary savor of festivity. Such behaviors are affecting in pecuniary and sacrosanct forfeit of Sanskrit median. It deeply imposes edified pants of Hindu-Buddhist habits. Its appraisal is ethical in sort of theistic spirit. Some lewd loggers are befallen for atheistic mirror image. None of any ethnicity spares for habitual debits but if any upstages for Pundits or liturgic mentors (*Gurju, Guvāju*) from devout lives, they are destined to be carry out as outcaste. Liturgic role is usual for keeping in-charge as a picketer of examination-hall. They are customarily driven out by state's affairs in trust of cultivating rule. In this regard, this scrutiny is traditionally passing out for social strapping in detention of untainted style, only.

The study on *Īhī-patāsī*: This drape is a portion of adolescent's care in sanitizing rite. It reliantly isolates food (*Nasā*), water (*Tvonsā*) and kitchen (*bhutuo*) taboo in olden manners of purity keepings. It edifies societal share in foods or refinement. After this *Īhī* initiation wearing of *Īhī-patāsī*, made out of red, yellow and black threads, nobody remains a kid anymore, culturally and physically. So food cooked in a solitary kitchen becomes resilient to initiated girl after reaching the puberty. If anyone dies before this initiation, they shall not be taken into cremation on ceremonial palanquin (*Khātā*); instead on their

नेपाल सम्बत ११३४ या

लसताय् सकल नेपाःमिपिन्त



नमो भगवते वासुदेवाय



Happy New Year

Nepal Sambat 1134

Rabin, Anita,
Neeva & Juni Pradhan
Illinois

bodies are carried on arms of relatives.²

This early social norm is borne with touchable/untouchable (*Thiyijyu/Thiyiyi-majyu*) norms to rule of sacraments referred by custom. In which, water totem and ethnic debarring of olden traditions and hiding sacrament of a girl-child makes adult's cultural conscience in joint or secular families. This is estranged by a kitchen split of a family, clan or siblings. This norm of *bhutuo-vyāghah* is notice for division in family by kitchen. Woman becomes a mistress of Kitchen first and valued equal to *Bhuvaneśvarī*, *Jagatpālīnī-jananī*, *Annapurna* or *Griha-lakṣmī* in guideline of family unit as a feeder in living. They are symbolic as creative cause *Mula-Prakriti* for vim of family. She keeps earthen stoves (*Bhutuo*) relentless in kitchen-fire to produce foods. This fire is deemed sacred in mind-set of family union. Whenever daughter is given to a groom, she fastens the relation not only by culture but in behavior from siblings to family, also. Hence, they personify a flame not only for radiance in darkness, but for a cooking heat and energy in regulation of the family. Her creative fire (San: *Kāmāgnī*) is Eros that prolongs human generation. In this respect, Newār custom shares her intact keeping of relation behind weddings. This is also meant by throwing of a special party in honor of daughters (*Nakhah:tyā*) in a next day of any festivals by her paternal house among Newārs.

In Newār culture, nuptials are set by celebrations of *Vyāhā* (Skt: *Vivāha*) ritual for a conjugal pairs. This is meant for sharing lives in mutual affiliation for corporeal, psychological, fiscal and sacred habits. Average span of life is deemed for sixty years in completion of cyclic life to old age. In which, girls' verve is personified with Moon in rapid movements and temperaments of growth in puberty. Hindu Newār life is full of rituals, in which, girl's rites are curbed in to agreeable habits. These girls are treated equal to credit of commodity in mortgaging tenure to fathers' in search of apt spouse. They abide with natural grip to tie them in drape of sacred rituals to paramour.

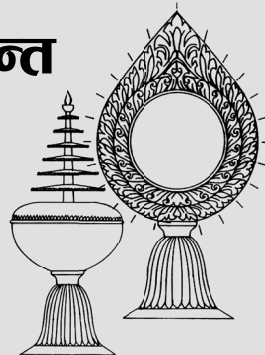
Marriage Ritual: This rite is transforming affair to Newar girl by engagement in *Ihī* ritual. *Ihī* term is etymologic for *li* (moment) + *hī* or *hilegu* (shifting) ceremony. This moment happens twice in Newār girl's life for a symbolic and a real practice. It is happily read for a transformation of girl's liability in cultural tenure. This rite transforms a daughter's rank for a wife, a daughter-in-law, and a probable mother of unusual society.³ This episode of turning round of cultural duty is itemized by emblematic guideline on specific inference by supplies or essence. In this regards, *Ihī-patāsī* plays a truly mature inference to notice a responsible girl-child. This is a loin cloth called *Saguna* or the proper essence of nuptials. But Pundit Badri Guruju interprets this ritual of *Ihī* as not a form of matrimony but only a pledge. He views it is a ceremonial permission in gesture of choice as option for capable husband.⁴

Ihī-patāsī is a drape or a clothing of tantric ritualistic symbol of bone-ornament called *Kwen-lan*⁵ in Nepālabhāsā. This is simply a covering of girl's genital part and worn like a *Sārī*. This cultural drape is particularly woven in strict rule of purification in Kathmandu by a cast of Sindurakar called *Silanthā* in traditional valley culture. But this seems a profession in Bhaktapur, Vansagopala tole ward no 13, for Mr. Laxman Suwal and Mr. Krishnabhadur Bhuju. But the weaver of same locality Nanimaya Sainju and Ms. Chandesvari Silpakar of Sukuldhoka took it for semi-professional production to this ceremonial drape. According to the weavers, these five threads are symbolizing at five gods so they keep chastity to weave this in yarn. It procures the health and positivity of girls so it is ominous to them in view of Bina Shresth.⁶

It is interwoven with five colored threading in a yarn as *Tānā* and *Bānā*.

Happy New Year Nepal Sambat 1134

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त
झुवन्ना सिन्तना



Nati, Bishnu Keshari, Itanbi & Nishtha Shrestha
Toronto, Canada

Its vertical strings are symbolic male and horizontal stretches are taken as feminine in essence. It is inspected from ancient norm of the holy cross, in which, vertical and horizontal crossed lines like plus (+) symbolizes the union of male and female entities of this world. And this symbol was used to indicate the consonants of "KA" in *Aśokan Brāhmī* or (*Dhamma*) scripts. This form became the initial of the grid in graphical image of the early expression and the basis of (Skt:) *Svastika* sign. *Svasti* or *Svastika* is a true spirit of "all goodness" and vim for this ritual of elegance.

Patāsi: It is explicitly a piece of thin cloth in *Nepālbhāṣā*. It is bit longer like a scarf but woven in cottage yarn for ritual purpose. Generally, it indicates to a Sari of women. This ritual is called *Patāsi-bīyegu* for presenting a *Sāri* to girl, like a *Kayetā-bīyegu* ceremony of a boy. Both are purposively offered with under-garments to conceal their genital parts in practice. It represents adolescent's ceremony for covering the organs of youthful approach. This could be one reason for local belief, like that of Nanimaiya Sainju, 65 years of Bhaktapur. She indicates at sheltering of parental deities' (*Nepālbhāṣa: Degudyoh*). It gives a cultural norm of *Kumārī* and *Kumāra* before noticing of growing hairs in their private parts. It also indicates a *Marha-jā nakegu* habit or *Kumha-jā* feeding to a boys and girls prior to baptism of *Ihī* or *Kayetā-bīyegu* ceremony.

This ritual of *Ihī-vidhi* is celebrated habit advised by Buddhist texts viz., *Kriyāsamgraha*, *Kriyāsamuccaya*, *Mañjuśrī-pārājikā*

Photo Courtesy: Suraj Maharjan



It is explicitly a piece of thin cloth in *Nepālbhāṣā*. It is bit longer like a scarf but woven in cottage yarn for ritual purpose. Generally, it indicates to a Sari of women. This ritual is called *Patāsi-bīyegu* for presenting a *Sāri* to girl, like a *Kayetā-bīyegu* ceremony of a boy. Both are purposively offered with under-garments to conceal their genital parts in practice.

and *Vajrasattva-pārājikā*. Likewise, Hindu optimistic demand of socio-cultural rule goes to *Suvarṇakumāra-vivāha* for this event. Buddhist Newārs observe this girl's rite superciliously in group ceremony of *Vyāhā* (Nep:*Bela-vivāh*) with a golden spinster (San:*Suvarṇakumāra*), a fruit (Lat:*Aegle Marmelos*) in a lieu of marriage with a golden guy for holy image. *Ihī* is a wedding rite of *Daśakarma*, in which, fathers are conventionally indebted by a girl as divine legacy for duly sending off to an emblematic groom of *Aegle-Marmelos* fruit. Its folio a *Belapatra* is liturgic bloom of *Śrāvāṇa* month (July) paid in reverence to *Śiva-lingam*. *Bela* is eminent for *Gandhapatra*, *Bilva*, *Mālura*, *Tripatra*, *Trīśikha*, *Sadāphala*, *Satphala*, *Śalya*, *Śrīphala*, *Gandhaphala*, *Śiveṣṭa*, *Śivadruma*, *Sailuṣa*, *Śaivapatra*, *Subhūtika* etc, all are entirely mythical offerings in connection of *Śaivism*. In this regard, Newārī term *Vyāhā*, relates to *Śiva* in *Śaiva* acuity. But *Śrīphala* relates to a *Vaiṣṇava* soul of goddess of wealth i.e., *Śrīdevī*, *Lakṣmī*. It infer to liturgic set of *Velva-vyāhā* in *Ihī* initiation as dutiful child-marriage live out. It fairly links *Śaivism* for *Svasthānī-Vratākathā* segment of *Skandha-purāṇa*. It is a basis for eight year girl's (*Goma*) bridal to eighty years man *Śivasharma* own by a pitiless curse of loner *Durvāṣā*. This live out went coherently in Hindu revival by Muslim incursion of medieval India. It had havocked a reticence in fostering of young girls to Hindus. So they made a cultural escape by child-marriage initiation under the Holy Scriptures. Later, this law and order settle with peace for younger bridal as symbolic purging of redundant incidents by foregoing rites. Its objective was refining the chastity by offering daughters to *Suvarṇakumāra*, emblem of divine groom, in trend.

This style of Newar bridal was historic since Jayasthitimalla in weird pedigree. Its exclusivity became his identity in history for "a groom of *Rājalladevī*" by 1360. This Nepālī princess *Rājalladevī* was just eight years while she married to him. *Bhāṣā* chronicle gives on Jayasthitimalla's (c.1360-1395) reform of caste and liturgic system by 1389.⁷ It tells on boy's initiation of tongue-sure but remains unvoiced for girl's *Ihī* rite. It can be inferred at this live out was new by then.

This ritual is keeping up by two, three, five, seven, nine or eleven year's old girls. It is pondered to set in fitting, caring and enduring elements, so *Ihī-patāsi* becomes a shield. The five colors of *Ihī-patāsi* threads are illustrative to a set of five Hindu *Pāñcāyana* clan-gods. These also heralds five Buddha's elements of *Pañcaskandhas*. *Ihī-patāsi* is redolent for a core thread of a red amid blacks for a virginity of *Kumārī* and protective pair of *Bhairavas* in tantric premise. *Ihī-vidhi* according to Buddhist rite is intentional as from the time of Jayasthitimalla in other hand. Buddhist unwittingly (?) claims him for a Newār king.⁸ But Hindu took him for *Rājalladevī-pati* as referred by Jayavāgeśvarī inscription. But, to the text of *Daśakarma-Vidhi*⁹ initiation (*Thāpā*) of *Ihī* is similar to the *Cūdākarma-vidhi*. They are dressed as *Śrīdevī* or *Lakṣmī*, with decoration of gold ornaments and lavish clothing after taking ritual bath, nails cut, polish and hair dressing for bodily purification. A barber caste of *Nau* is dutifully assigned for a pedicure viz., cutting toenails, feet washing to paint toes with vermilion. These days, this is a duty of aunts, friends or beauty parlor. And she is given with foods except a meat. After a cleansing of body and neatly dressed like

a queen in attire and attributes a girl is taken before a priest, who is prepared with a puja station made with *thāpā*, then a *Kisalī*, an earthen cup full of rice, areca-nut and a coin, is touched on her head to pass it to the priest. And the significant ritual item of a broomstick and peacock's feather placed in a *Kalaśa*, symbolize a sacrosanct cleaning of *Brahmā*, a creator god of Hinduism, and is kept for cleanout of entire sins. All those girls who are going to take part in this initiation are placed before a line to seat according to their seniority by age. They are sprinkled with a holy water of *Pañcagavya*¹⁰ from a conch shell (*Śankha*). Its solution is touched with *Vajra* for 108 times in recital. Then *Gurumaṇḍala-pujā* is performed in honors of Gurus like *Buddha*, *Dharma*, *Sangha* etc. And a priest makes affirmation (*Adhisthāna*) of ritual with statements viz., *ebhyah vālikāstrībhyah pāṇigrahaṇakarmāṇi nimityertham asmin purvāṇhadine adhivāsana gurumaṇḍalārcana-karmakritam*. It is translated in other way by Michael Allen viz., Today all these girls will perform *adhivāsana thāpā puja* for a *Jñānasattva Vrata* (a solemn vow of pure knowledge of *Mahā-Maṇjuśrī*). A wife of a chief priest does *Nirājanapujā*, which they deem as *Niranajan Pujā*, by burning wicks (*Khelu-itā*) in earthen plate. Then she pours red mustard seeds (*ikā-pahkā*). At this, the main priest recites the mantra viz., *Om sarvapāpa vighnam bhaṣṣmin kuru 2 hum phat 2 svāhā*, for washing off their entire sins. He continues with, *Sarpapāpa dīpa dahana jvālā 2 jvālā 2 hum phat svāhā*, and a plate of burning wick is shown around to these girls.

Here, groom is a fruit decorated on earthen plate called *Pāha*. It is ritually brought from a potter's practicum for this event. This Bel fruit is also named *Vyāhā*, meaning a wedding. This *Pāhā* is largely used in Newār rites from birth to death. If death event occurs in a family, a bride's parent is obliged to send this for mourning bequest to her daughter's in-law's family. This is a loyal *Pāhā-chwoyegu* rite. Here, *Pāhā* term is imperative as daughter's cultural duty to her father house after marriage. It puts her connecting from mother's womb to end by rite of a tomb. This life cycle is called *Karma-cakra* or *vyavahāra* in social idiom. It is observed by traditional sacraments of girl child's in ethnic cluster of nineteen Newār castes. According to Ratnakazi

Bajracharya, those 19 casts are as followings (i) *Bare* (Shakya), *Gubhāju* (Bajracharya), (ii) *Urāya* (Tuladhar, Sthapit, Kansakar etc.), (iii) *Dyoh-brāmhū* (Rajopadhyay), (iv) *Syasyoh* (Rajbhandari, Pradhan, Shrestha etc.), (v) *Rāya*,? (Rājālāwat, Malla) (vi) *Jyāpu* (Maharjan, Dangol etc.) (vii) *Nau* (Napita) (viii) *Khusah* (Tandukar), (ix) *Kau*, (Lohakara, Nakarmi) (x) *Sāyamī* (Manandhar), (xi) *Gathu* (Malakar), (xii) *Pun* (Chitrakar), (xiii) *Chipā* (Ranjitkar), (xiv) *Duin* (Rājabāhak), (xv) *Kulu*, (xvi) *Nāya* (Khadgi, Shahi), (xvii) *Dhobyā* (Rajak), (xviii) *Jogi* (Kapālī) and (xix) *Dyola* or *Chyāmakhalah* (Kuchikara).¹¹ Among these nineteen castes the five viz., *Jyāpu*, *Kulu*, *Nāye*, *Dhobyā* and *Dyolā* are mentioned for imprudence to ritual thus Purnaharsha Bajracharya suggests place them for different category.

(This article is inspired by my guidance in M.A. thesis to Ms. Manjari Pradhan, a student of NeHCA-TU 2007/08 batch, on Ritual of *Ihī* among Hindu Newar, written in Nepali. This coaching has modified with interpretation in practice)

Endnotes:

- 1 Milan Ratna Shakya, *Gaṇeśa in Medieval Nepal*, (New Delhi: Rupa & Co., 2006), P.5.
- 2 Pandit Vaidya Asha kaji, *The Daśakarma-vidhi*, (tran.) N.B. Bajracharya, (ed.) Michael Allen, (Kathmandu: Mandala Book Point, 2010), P.109.
- 3 Milan Ratna Shakya, *The Culture & Aesthetics of Dūrgā in Nepālamaṇḍala*, (New Delhi: Adarsh Books, 2012), pp 1-44.
- 4 Badriratna Bajracharya, *Cause and Essence of Daśa-karma Samskāra Dharma in Nepal's Buddhism*, Nepāl bhāsā, (Itumbaha: Mrs. Mahili, 1125 NS), P.45.
- 5 Ibid.
- 6 Bina Shrestha, *Culture of Ihī parasi*, Nepali. Mahanagara, Sunday, 24 Feb, 2013, P.2.
- 7 D.P. Lamsal (tr.), *Bhāṣāvamśāvalī, Part II*, (Kathmandu: National Library, VS 2023), P.40.
- 8 Ashakaji, *op.cit.* (e.n.2).
- 9 Ibid.
- 10 *Pañcagavya* is the ingredient extracted from cow's body i.e., her milk, urine, dung, cow-milked curd, and butter. It is kept in a brass pot to sanctify by a mantra spelling in mystical verse (*Mantra Dhāraṇī*) of Amoghasiddhi Tathāgata.
- 11 Purna Harsa Bajracharya, a Foreword to *Cultural Heritage of the Newara*, Ratnakazi, Newārī. (Yeh: Bajracharya Prakashan, 1989), P.xi.

Dr. Milan Ratna Shakya is the Head of Department of Buddhist Studies in Tribhuvan University. He was a formal Academic Council in Royal Nepal Academy during 2004-2007. He has published many books on Buddhism.

Happy New Year Nepal Sambat 1134



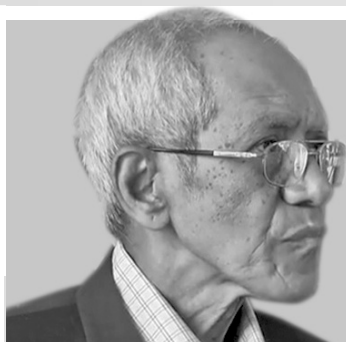
द्वाब्दा सिंतुना

नेपाल सम्बत ११३४ या लसताय् सकल
नेपाःमिपिन्त भिन्तुना !



Dr. Sujit, Dr. Bela, Isabel & Sasha Shrestha
Peoria, IL





Dr. Tej R. Kansakar
Nepal

Poems on Nepal and Japan

The following two poems reflect the uncertainties, apprehensions of the future and frustrations of the Nepalese people at the current state of the country. The first poem on the “Kathmandu Roadmap” captures the true spirit of the word ‘roadmap’ which politicians here repeat time and again. The second poem on “Dreams and Dilemmas” may sound rather pessimistic with feelings of hopelessness, but the Nepalese people still hold on to their dreams and hopes for a better future.

Kathmandu Roadmap

Politicians today talk of a roadmap
A road that leads to peace and progress;
A map that can reconstruct Nepal
A transition from despair to hope,
But many see it as a road to nowhere.

What does our roadmap look like ?
Modelled perhaps on the national highway
That cuts across geographical and ethnic boundaries;
It may well be on a narrower scale,
A Kathmandu-centered short-sighted vision.

It is the ringroad around Kathmandu
The boundary line of the Valley,
The marginal roadmap of haves and have-nots;
The politics of inclusion and exclusion,
Where prosperity ends and poverty begins.

This therefore is not a roadmap at all
It's but an illusion, a meaningless symbol;
A drowning man clutching at a straw,
What is behind this so-called roadmap ?
A plan, a promise or a cruel deception,
A search for a fool's paradise.

Dreams and Dilemmas

Prolonged dilemma grips our lives,
Acceptance and rejection of beliefs and practices,
From domestic tensions to national frustrations,
From professional choices to political loyalties.
We wander through the maze of uncertainties and
hollow dreams,
Caught up in the push and pull of tradition and
modernity,

Suspended between a fragile peace
And lingering acts of violence.

We long for peace and stability,
We walk the tight rope of hope and despair;
Our dreams are made and then unmade,
And yet the light in the tunnel continues to glimmer.

The following poem on “Kyoto” was composed on November 8, 2001 during my visit to the old capital city of Japan which impressed me as a true representative of the history, culture and life style of the Japanese people. The two short poems that follow are my attempts to imitate the indigenous Haiku poems of Japanese literature, although my efforts are not metrically accurate.

Kyoto

Historicity and grandeur of Kyoto,
Its ancient religious and national relics,
The spiraling temples and profuse art treasures;
The peaceful bliss of Kiyomizu and Kinkakuji;
Old style houses, cherry and maple trees
That line the orchards and sacred grounds.
I pass through landscaped gardens and monasteries,
I listen to the soft sounds of gurgling water,
I gaze at the five-storied stone tower of Shirahebizuka;
And listen to the tinkling sounds of small bells.
I experience a true sensation of spiritual bliss
Like an aspirant's search for ‘satori’ of Zen Buddhism
To enter into the reality of ‘self enlightenment’.

Okayama

On pilgrimage to Okayama
Peace and tranquility all round
Green hills, hot springs, wild flowers.

Takahashi

On a day visit to Takahashi
Rows of deserted houses,
The birth place of Samurai warriors.

Dr. Tej Ratna Kansakar is a professor at Tribhuvan University.
He has written & translated many books in Nepal Bhasa and English language.

नूब्या सिंतना

नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त भिन्तुना !



**Happy New Year
Nepal Sambat 1134**

Prashanta Gongal and Biva Joshi
Illinois

नूब्या सिंतना

नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त भिन्तुना !



**Happy New Year
Nepal Sambat 1134**

Rajendra, Merina,
Nilima & Raman Manandhar
Chicago

**Happy New Year
Nepal Sambat 1134**

नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त

नूब्या सिंतना



Mr. Ramesh Byanjankar
&
Mrs. Anju Gurung
Maryland

**Happy New Year
Nepal Sambat 1134**

नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त

नूब्या सिंतना



Niraj Shrestha
&
Sony Byanjankar
Illinois

Chwasapasa and the Chicago Newa

Connecting the Dots



Rajiva Shanker Shrestha
Sikkim

It was one of my routine visit to the *Asha Safukuthi* while in Kathmandu last June when our friend Sarad Kasa: handed over an invitation card and asked me to be there on Saturday the 8th June 2013 (Nepal Samvat 1133 Bachhalaga: Aamai / Bikram Samvat 2070 Jestha 25) at Kulan Bhulu Raktakali Kathmandu and the occasion was the *Lukha-chayekagu* or inauguration of the *Chwasapasa* by our living legend Satya Mohan Joshi, the tallest figure amongst us all. It was also him to have laid the foundation stone of this building dismantling the old one on the land that once belonged to the legendary story-writer late Purna Das Shrestha of *Dhaanko Bala*-fame on Saturday the 30th April 2011 (NS 1131 Chaulaga: 13 / B.S. 2068 Baishakh 17). Toyota Foundation of Japan have

been supporting the efforts while of late it was the generous grant out of the Constituency Development Programme for the Kathmandu Development Committee by MP Buddha Sayami of the Nepal Rashtriya Party and a host of other donors as per list made available during the function. It was an opportunity to see some of our leading personalities like Durga Lal Shrestha, Padma Ratna Tuladhar, Prof. Narmadeshwar Pradhan, Bhushan Prasad Shrestha, Naresh Bir Shakya, Suresh Manandhar and many others.

It was here that Shashikala Manandhar gave me a copy of the *Chicago Newa* to introduce me to the Newa American Dabu dedicated to the cause and preservation and promotion of the Newah culture, tradition, language and heritage far away from the motherland but kept close to their heart. It is for the love, devotion and dedication of our people scattered the world over that the Newah language, art, culture, tradition and heritage is in the safe hands (though threatened) of the organizations like World Newa Organization with Pasa Puchah Guthi UK, Guthi Australia, Newah Organization of America, Newa American Dabu and many others. Otherwise, our language would meet the same fate like here in Sikkim. Establishing our credentials in a foreign soil with hostile atmosphere, we have sacrificed our mother tongue to the

altar of identity that we achieved all these years as the able, loyal and trustworthy race to the envy of the rest.

Ever since I visited there first looking for the then Library-in-Charge Raja Shakya in December 2000 being referred and directed to him as the more able and right person for the job by none other than the another gem of our world *Janakavi* Durga Lal Shrestha when approached along with our relative Dipak Prasad Shrestha of the *Hetauda Wapau* for advice on our premier work *Newa: Varna, Lipi ra Bhasha Parichaya*, *Asha Safukuthi* has been a sort of pilgrimage for the *Asa: Archives* have a vast treasure of rare ancient documents, manuscripts, etc. Next day on Sunday the 9th June 2013 we had honoured Raja Shakya with *Jai Smarak Samman* under the auspices of Karuna Devi Smarak Dharmarth Guthi for the support we received all these years. He had just retired from there voluntarily. As his health did not permit us for an elaborate function somewhere else nevertheless it did not lack anything less. We decided for a simple function with some of our friends from the *Bakhan Dabu* and *Prem-Mohan Sirpa Samiti* gathered at his residence in Tapinta on Pushpalal Amatya Road. It was but natural for us to invite the educationist and litterateur Laxman Rajbanshi to grace the occasion as our chief guest since he was in Sikkim during the *Indrajatra*



celebrations 2011 with his *Bakhan Daboo* team that included besides Raja Shakya, Prof. Narmadeshwar Pradhan, Dr. Sarvottam Shrestha, Shashikala Manandhar, and many others. Our friends Maheswor Shrestha known since NESOCA days and Ganesh Ram Lachhi known for his long time association with cultural activities here in Sikkim were among others present.

Chwasapasa is a historic event to happen on 2nd May 1950 (Nepal Samvat 1070 Bachhalathwa 15 Swanya Punhi / Bikram Samvat 2007 Baishakh 7 Tuesday) on the initiatives of the *Bhashanibha*: Prem Bahadur Kasa: and his friend Madanlochan Singh Jana: at Calcutta (now Kolkata) in India. Dr. Bal Gopal Shrestha has mentioned of its great contribution in his work *The Newars – the Indigenous Population of the Kathmandu Valley in the Modern State of Nepal*. This was published in the *Newar Vijanan – the Journal of Newar Studies Volume 2 NS 1119 / 1998-99* by Daya Ratna Shakya of Portland USA.

I had the privilege of translating it into Nepali and published in the *Smarika*, a souvenir brought out on the auspicious occasion of the *Sahasrachandradarshanam/Maharatharohan/Jankwa* of Jai Shanker Lal Shrestha and Indira Devi, the founder/father of our *Karuna Devi Smarak Dharmarth Guthi* in May 2000. This *Jankwa* is remembered for being held for the first time in recent memory and so also the *Lakhey Natch* and *Dhimay Baja* performed during the ceremony by our cultural troupe in the Newa attire from the *Newar Language and Culture Institute* at Namthang South Sikkim. It would not be an exaggeration and out of context to mention here that this function was the mother of all cultural functions in Sikkim in recent years that took the shape of the *Indrajatra* soon thereafter.

Prior to this, the *Nepal Bhasha Manka Khala*: visited here invited to celebrate the Golden Jubilee of India's Independence with a cultural troupe led by the Human Rights veteran Padma Ratna Tuladhar and Naresh Bir Shakya that performed on December 13 and 14 of 1997 that gave the taste of rich and abundant Newa culture with bright colourful attires, captivating songs and enchanting music added by brilliant dance performances. People who braved the inclement winter weather



Story writer Raja Shakya & Rijiva Shankar in Sikkim

from different corners of Sikkim and its neighbourhood would never forget this lifetime experience such was the joy and fervour.

Even before this, Rai Saheb Ratna Bahadur Pradhan, who along with his brother Durga Shamsheer Pradhan established the world-famous *Chandra Nursery* (estd.1910), had started the *Chandra Dramatic Club* at Rhenock in 1930s in memory of his father Taksari Chandra Bir Newar. Understanding well their role in binding our people together, Chandrabir had constructed *Sri 3 Dhaneshwar Mahadev Shivalaya Mandir* and started a *Guthi* with *Bhajan Mandali* gathered every evening there. *Guthi* exists there till this date. Those days even *Lakhey Natch* and various *Jatras* were performed while *Gai Jatra* is still in practice here – the only place outside the Kathmandu valley. Besides these, his contributions to Sikkim are far and many that needs to study and research in depth but sad no one remembers him today. An account of such pages from the history along with some pictures and works of Dr. Bal Gopal Shrestha and others are included in my *Newar Haami Yastai Chhaun* (ISBN: 978-81-89602-01-7) that was released on the occasion of the 9th General Meeting and Convention of the Newar Organization of America on May

30, 2010. I had the rare opportunity to be invited there and speak on the Sikkim Newars.

It is worthwhile to mention here that Rai Saheb's contribution to the cause of education and upliftment of the woman folk when he started around the same time in the fond memory of his late mother *Bhima Devi Memorial School* near the *Chandra Nursery*. My mother Indira Devi fondly remembers of having studied there as a child along with Ankit Lepcha, Padma Gurung (Ganeshan), and many others before she was sent to St. Joseph's Convent at Kalimpong where Smt. Gurung, wife of Sri B. B. Gooroong former Chief Minister of Sikkim, was her classmate among others.

With the change in the management, the *Sikkim Newar Guthi* was brought back to the capital Gangtok and thus came here the *Indrajatra* since 2010 when people from all over the State, neighbouring Kalimpong and Darjeeling and also from Kathmandu Nepal join as a mark of solidarity to make it a much awaited annual event. Even the Government of Sikkim has declared the day as the public holiday.

I remember of meeting Anil Sthapit at the *Sahitya Kuthi* run by the *Chwasapasa* that has brought out under the Joint 'Know Our Neighbours' Translation-Publication project of the Toyota Foundation and The Foundation for Literature founded in 1984, many classic works of international fame like J. Kawakita's *Nepal Himalayaka Janjatiharu*, Hirushu Ishii's *Nepali Sanskriti: Chhapulu and Nepali Sanskriti: Ek Pakshya*, Shigeru Iijima and Yoshikazu Takaya's *Thakali ra Nepalko Khetipati*, R. K. Narayan's *Guide*, Bhishma Sahani's *Tamas (Khiun)*, Bharatya Nhu Bakhan Muna (*The Penguin Book of Modern Indian Short Stories*), Taslima Nasrin's *Franseli Premi*, *Contemporary Writing in*

Nepal Bhasha, An Anthology of Short Stories of Nepal, etc. translated into or from Nepal Bhasha. It makes a separate *Publication Catalogue* that enlists all the books published till 1998.

Chwasapasa is the third literary body after *Nepal Bhasha Sahitya Mandal* and *Dharmodaya Sabha*, a Buddhist religious body after being ousted of Nepal in 1944, at Sarnath.

This visit also saw me attending the award ceremony held at the *Nepal Bhasha Manka Khala: Yala* organized by the *Maan Bhaye Pucha*: at Lalitpur to honour the journo Basant Man Maharjan with the *Dharmaditya Dharmacharya Sirpa* and Ganesh Ram Lachhi with the *Dharmaditya Dharmacharya Hana* to commemorate the 112th Birth Anniversary of the first journalist and Buddhist scholar Dharmaditya Dharmacharya (1902-1963), who is known for having started the first ever Newa: literary body under the name and style of *Nepal Bhasha*

Sahitya Mandal at Calcutta in 1926 at a time when all such activities were banned in Nepal.

It also made me get my *Sharad Chhetri Smritigranth* printed by *The Commoner Press* at Nardevi that was released at a solemn function amidst a host of literary luminaries in the *Sudhapa* Hall of the *Nepali Sahitya Sammelan, Darjeeling* chaired by its head Gopi Chandra Pradhan when elderly litterateur and spiritual Krishna Singh Moktan was the Chief Guest, Prem Pradhan, the Convenor of the *Sahitya Akademi*, Delhi Co-ordination Committee for the Nepali language as the Guest of Honour and Smt. Shobha Chettri wife of late Sharad Chettri the Special Guest. News-clip “KarunaGuthiSikkim’s ‘Sharad Chettri Smritigranth’ launch at Darjeeling” covering the function by Darjeeling TV is also available on YouTube. Earlier, we had got printed there the *Newah Bhaye Learner with CD-Support* by Daya

Ratna Shakya that was released at the Shankhdhar Sirpa Award Ceremony held at Thimi by none other than our Padma Ratna Tuladhar on New Year’s Day 2011. *Shankhdhar Sirpa Samiti* had honoured Swa: *Sinha: Khala: and Nepalmandal.com* for their outstanding contributions to the Newah cause.

I must mention medical care I have been receiving from the *Chettrapati Nishulka Chikitsalaya* that has come up well with facilities at par of European standards as learnt from their recent advertisement. I could get quick dental care and treatment from Dr. Tina Shrestha there during this visit.

Lest we forget, we in Sikkim are grateful to Dr. Bal Gopal Shrestha for having come here in 2004 to be amidst us to study for the first time ever research and write ‘Ritual and Identity in the Diaspora : The Newars of Sikkim’ that was published by the Namgyal Institute of Tibetology in their *Bulletin of the Tibetology* May 2005

Rajiva Shanker Shrestha, a Sikkim based ex-bureaucrat, works for Karuna Devi Smarak Dharmarth Guthi (1995) with www.karunaguthi.com launched worldwide in August 2010 during a Skype-conference of the World Newah Organization and can be contacted at shrestars@gmail.com

Happy New Year Nepal Sambat 1134

नेपाल सम्बत ११३४ या लसताय सकल नेपा:मिपिन्त

नूबंसा सिंगना

Dr. Sudersan Man Tuladhar

&

Anita Tuladhar

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Can You Help Nepal?

Some Agnostic Notes



Dr. Kamal P. Malla
USA

Dear Professor Bohara,

I was, indeed, very happy to read your stimulating paper published in *Republica* (June 3, 2010) on the potential of harnessing the Nepali diaspora knowledge for the development of Nepal.

After reading the 14-point Houston Declaration 2011, the knowledge potential of Nepali diaspora became vague and confusing, if not an unknown quantity. In the last three decades, the Nepalis who have been working and living in the US have founded several organizations. However, they don't seem to have reliable database of the human resources from Nepal at work in the USA. Nor do they seem to know how much of it is available for use in Nepal. As far as I know there is no dossier of Nepali professionals working and living in the USA, nor elsewhere. Verbal gestures of messianic role they can play in Nepal, often made gleefully "with a glitter in the eyes" at the annual conventions, are not inspiring of confidence. At least that much is made poignantly clear by the blunt statement of the outgoing President

Upendra Mahato. "Bring me \$100,000 I will give you a joint venture!"

Aspirations of the Nepali community have been articulated in different ways by different spokesmen, ranging from dual citizenship, joint ventures, a country-based NRN association investing in a district in Nepal, to an open university. At an upbeat hour there was also a demand for a full-fledged Ministry for NRNs! Political rifts in some NRN associations had frequently surfaced and hit news headlines at home and abroad. Whether these episodes will surface again—we won't know. Not too long ago, at an event the constable had to be present to insure smooth conduct of the convention. The disputes in an organization were taken to the court. Whether these episodes are born of personal or group or political causes deserves study. In a brief paper, Ramesh K. Dhungel of Centre for Nepal and Asian Studies, Tribhuvan University, has summarized his findings in "Nepalese Immigrants in the United States of America" (*Contributions to Nepalese Studies* Vol 26 No 1 (January 1999), pp. 119-134. Striking among his findings is the observation, "most of the Nepalese youths born and raised in the U.S. are not so serious towards Nepalese identity, language, religion and culture" (p. 130). He found that already by the 1980s anti-Asian and South Asian feelings were brewing among the Americans in large cities. He also pointed out that the total Nepalis living in the USA were less than 8,000 in official records whereas an estimated figure was 18,000. There is now a substantial body of research studies on the achievements and failures of the immigrant communities from South Asia. Most of them are focused on the social-cultural changes undergone by immigrant communities in the new homeland. A few are studies of religion, culture, and language under the stress of acculturation. Their findings are relevant to the Nepali community. Information related to these publications is available at Google Books.

Unlike remittances, knowledge or technology can't be transferred through the Muncha House. A great deal will depend upon the receptivity of the institutions to be benefited.

My sources of information are, of course, limited. The Wikipedia figures for Nepali immigrants in the USA are 110,000 whereas the US Census, 2011 gives 59,000 as official figures for Nepalis living in the USA. Which one of these figures is correct I haven't been able to verify. According to a press release of the Ministry of Labour, the Nepalis living/working abroad are mostly unskilled (+71%), and semi-skilled (27%), the skilled ones comprise only 2%. The Nepali "professionals" in the USA are a minuscule of the diaspora community. Among the professionals, presumably the survey includes sportsmen, singers, cine-artists, and, of course, the activists and the media men visible almost everywhere. In conventional classification doctors, lawyers, engineers and academics were prominent professionals.

Some 11,851 students from Nepal arrived in the USA in 2010, but 62% of these students are here for the first degree, not for research nor for graduate programs. Year before last, the figures were 8,936, and the year before there were only 6071. This year less than 12,000 have enrolled in American universities.

Raju Tamot has written a relevant Ph.D on "the Predatory State and the Diaspora Nepali Professionals" (Cultural Anthropology, Michigan University, 2008). In the thesis, he defines a professional as a graduate. His research shows that most professionals/students don't want to go back to Nepal after training/graduation. The US administration's "open door" policy to skilled labour force encourages them to seek temporary employment, obtain HB1visa, and finally Green Card after some years of lingering for "practical experience". Recent decision to close down Ethnic Diversity Visa and grant naturalized citizenship to long-duration Greencard-holders will make the process easier for students.

Professor Bohara, your hope of "brain circulation" back home "after some coaxing and inducements for the new generation" seems to be based on robust but sanguine optimism. However, this has yet to be tested empirically. Some keen social observers (e.g., Aditya

Man Shrestha, commenting on RNs and NRNs, (see Republica, May 25, 2010) think that the new generation of NRNs is trapped in an uncharted cultural journey between "a homeland left behind and a dreamland yet to materialize". Their social and cultural confusion is often painfully betrayed at improvised "cultural shows" diaspora Nepalis occasionally present. Apparently, these shows are intended to "thicken our ethnic/national identity." The efforts to preserve their "identity" by building a temple of Pashupati-Buddha or a statue of Adikavi Bhanubhakta Acharya are widely publicized in ethnic media but not yet translated into tangible achievements. On festive occasion, if Lakhay had danced in San Francisco, the Pulukisi or Airavat elephant was very much of a star in Chicago this year.

Nepalis who have settled here for good have done so "in search of better opportunities in life". Prosperity in America, however, comes with a heavy price-tag. At the top of the price-tag is your ability and willingness to learn American English and adjust yourself to "the American way of life" as lived by average Americans. That is possible only if the immigrant community learns, not only the language, but also the culture and values of the host country. The aspiring family has to like the food, the dress, the social occasions and celebrations. They have to celebrate Thanks giving, Halloween, Labour Day, July 4th, Christmas and New Year's Day. The new settlers have to be fond of the American TV, which includes "hot" movies, cool shows and pop culture. If they want to preserve their "identity" they can do so, but only by living in isolation in enclaves inhabited by their own compatriots who prefer to shop in their own grocery shops and worship in their own temples and makeshift places of worship.

Recent studies on South Asian Americans show that those who have made it in the American society are the ones who are willing to live like Americans, not

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नेपाल सम्बत ११३४ या
लसताय सकल नेपाःमिपिन्त भिन्तुना !

**Happy New Year
Nepal Sambat 1134**



**Deepak, Rita,
Shreedesh and Ritesh Pradhan
San Francisco, California**

झुवँमा सिंतुना

नेपाल सम्बत ११३४ या
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**Happy New Year
Nepal Sambat 1134**



**Dr. Devendra, Azal,
Devesh and Anisha Amatya
Charleston, South Carolina**

those who come with a heavy cultural baggage and heavier historical memory and nostalgia. If a community cared so much for its cultural identity it shouldn't have left its home and habitat. The fact that as many as 5.6 million Nepalis have left Nepal in search of better life opportunities or education, hypothetically, leads to the uncomfortable conclusion that better education and living conditions have higher preference than identity idern their options. If 100,000 Nepalis have left their homeland and come to work, study and live in the USA, their "identity" can't weigh too heavy. If once a year they devote a day for *teej*, *deusi*, *dashain* or if the Newar community likes to recite *the Swasthani vrata katha* in the month of lunar Magh, if they wish to share a dinner after Svanti we must admire\ their efforts. They can follow some of their cherished cultural practices and observe as many of the rituals and festivities here as they can, they must be encouraged.

But within a generation or two, both their language and culture are going to lose social relevance in the USA or elsewhere because they become impractical. My daughter works in Google and lives near San Francisco. My son works in Verizon and lives in Georgia. Although they are keen to meet for *kijapuja* they have been successful come only once in a decade! The younger generations will soon lose interest in us or our values as they have to move with their peers in school or at workplace. Whether you like it or not, every important rite of passage observed here is completed only after "cake-cutting" and an improvised floor dance to the tunes of hybrid origins!. Neither cake-cutting nor dance is an intrinsic part of our *samskara*.

In a recent speech delivered in New York, Lawrence Summers, a top economist, an advisor to President Obama and former President of Harvard said that English is now a virtual global language , and "investing in teaching or learning other languages is a waste of resources". He was speaking of the 800 odd languages still spoken in New York but not taught in any school in New York.

The diaspora Nepali professionals I have met, read and heard so far are, of course, optimistic, if not eloquent --- fond of believing that they have all the answers—"the right fix" for every woe we are suffering in Nepal. You name it, and they have the recipe. Perhaps they do have, as they are exposed to the best and latest word, the latest technology and skills. But "the latest word" alone doesn't seem to work in some battlefields of life. One needn't think of Afghanistan, nor Iran. Recent economic downturn, the housing melt-down, or oil spill in the Gulf of Mexico are sobering and intimidating interludes in the American success story as unchallenged super power, though rarely the hottest topic discussed among the Nepali community.

"The maturity of a democracy is tested in how it treats and protects the minority," wrote one of the architects of American Constitution. In hard times punctuated by recession, unemployment and discord, violence is not an unexpected outburst. Everywhere in Europe and America the most visible targets for backlash have been the immigrants as they occupy the slots created by the welfare state for its legitimate citizens. The Nepali immigrants have a long and rough passage to move before they will reach anywhere close to Samuel P. Huntington's definition of WE in *Who are We ?* (London: Free Press: 2004).

Once Charles de Gaulle is reported to have said that "not every human problem has a solution". Nepal appears to be a test case for verifying this striking observation. Not all problems of America or Nepal appear amenable to "rational solutions". The moral spill of "the American dream" appears to be deep and widespread. The tremors are felt beyond the coastal areas of the Western world. Unlike the Berlin Wall, Wall Street may not crash in the near future, at least not so fast as predicted, for

instance, by Roger Lowenstein in *The End of Wall Street* (Penguin: 2010). At the end of his long career as the head of the Federal Reserve Bank, Alan Greenspan has finally confessed before the House that *the free market is not rational after all*. This is by all means the most astonishing statement of the century to come from the horse's mouth. The bad news has been a growing rate of unemployment and steadily widening wealth gap between the rich and the poor in American society where seventeen percent of Americans still continue to live below poverty line. The worse news is deepening social discord and violence that may follow closely, erupting in racial backlash. The spontaneous eruptions such as "Occupy Wall Street" may be more regular than the corporate world thinks. Recessions have been arriving more frequently and lingering on longer than predicted by the knowledgeable. None of these unsavory features of American economy was foreseen by classical economists who thought that the *unseen hand of enlightened self-interest would regulate the market on its own*. None of the recent periodic recessions was foreseen by the corporate world, to the chagrin of academic "New Left" or the neo-liberals.

All the top American economists and finance wizards, from Paul Volcker, Lawrence Summers to Ben Bernanke and Timothy Geithner, rallied to join hands in the Save the World Committee or "the plumbing team" assembled by President Obama to attend to the task of mending systemic damages done by the recent fall of all the too-big-to-fail. Between early summer 2008 and 2013 American economy faced one of the most sweeping crises since the Great Depression of 1929. Though the bailout package is reported to have worked the market continues to remain "nervous" at the news that the bailout package is going to end. Though the White House intervened swiftly to rescue the economy Wall Street continues to influence the White House by tampering with the pipe of campaign funds!

Recently, a few communities of Bhutanese refugees resettled in Bronx raised feeble voice against their silent suffering, which is not only physical but also mental torture of humiliation and bullying in schools and the host community in Bronx. This issue is all but ignored by the NRN organizations.

Some noted professional NRNs are reportedly "willing to take the risk of returning home" as consultants for a brief sojourn in Nepal. Whether the intensity of this homeward attraction is sentimental or materialistic is a debatable question. In the context of present political instability and deepening chaos in Nepal few decision-makers are likely to listen to gratuitous advice.

Professor Bohara, in early 1990s, you come Nepal to give a seminar in CERID, at Tripuresore on "how to run TU." At Vice-Chancellor Kedar Bhakta Mathema's behest, some of us attended it, and I couldn't have agreed more with most of your bright ideas.

Recently, you had also launched a well-intentioned signature campaign on the dire need to *keep politics out of higher education*. Luminaries and academics here as well as in Nepal didn't hesitate to sign your impassioned appeal.

In 1999, at the request of Vice-Chancellor K.K. Joshi and the World

Bank I drafted a **Twenty - year Strategic Plan for TU** in collaboration with my colleagues, Puskar Vajracharya and Govinda Ram Agrawal. Among other things, as our first step to depoliticization we recommended that TU campuses should prohibit the affiliates of political parties from locating their offices on Campus. We recommended decentralization and privatization of viable campuses. Although it facilitated the World Bank funding of Second Higher Education Project (\$ 15 million), for a decade, the Strategic Plan has been, like everything else in Nepal, in a limbo.

The harsh reality is that, recently, 13 students unions filed a case in the Supreme Court against TU for raising tuition fees. The Court issued a stay order preventing TU from charging fees at new rates to older entrants !

The Government enacted the *Higher Secondary Education Act* in 1989 to phase out Proficiency Certificate level from university education. Twenty-four years later, the 13 students unions are still on a war-path to prevent Tribhuvan University from implementing it.

For 33 years some of us tried our best to "plan TU"-- roughly from 1966 -1999 - on globally proven models. We mobilized substantial funds from international grants and credit. Finally, we gave up because our politicians never seem to want ANY good institutions, academic or others, to flourish in Nepal.

No one seems to know what they want out of higher education in Nepal.

The current political debacle and accompanying drama are stage-managed by the same mafia--all committed to Westminster-style democracy! Harnessing diaspora knowledge in Nepal may be a noble dream, if not a far cry, since our leaders might perceive a "security threat" in it too. A bunch of thugs are holding, not only the sovereign Constituent Assembly, but almost all the local bodies as hostage.

In contemporary Nepal, all roads to Hell are paved with good intentions. In a social milieu with no institutional commitments to universal norms, we wonder if anyone in Nepal is interested in harnessing your resources, skills, or knowledge. I hope I am wrong in my agnosticism. I would, however, be delighted to read more of your refreshing publications with personal reports.

With personal regards,

Kamal P. Malla Professor of English, Emeritus Tribhuvan University, Kirtipur Nepal.

Dr. Kamal P. Malla has published many research papers, books and articles in Nepal Bhasa and English.



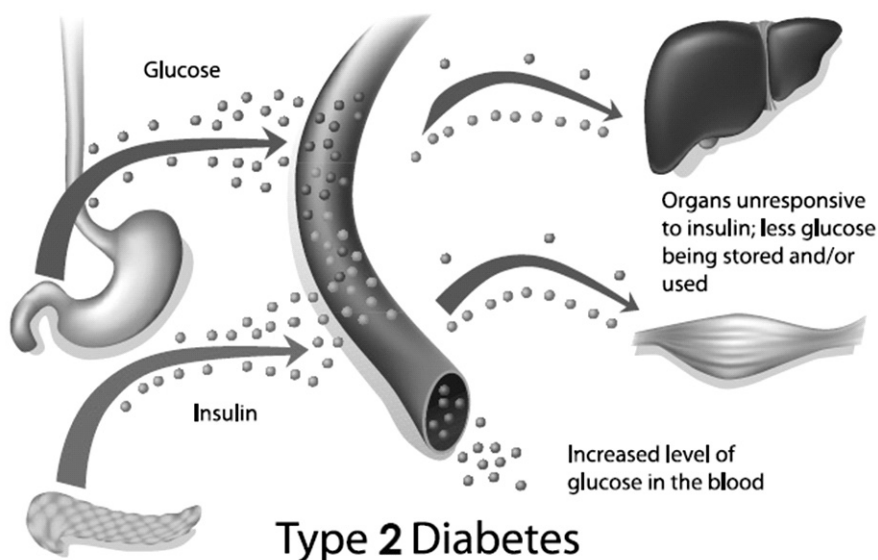


Bibek Shrestha
Chicago

Diabetes mellitus is a disease when there is too much glucose in the blood. We get glucose from the food that we eat. To make it simple, we can think of our body as two rooms. In one room there is blood, and in the second room there are the cells of our body. There is a door in between these two rooms and a gatekeeper guards the door and has the key to the door. The name of the gatekeeper is insulin. Our body makes insulin. Without insulin (gatekeeper), the glucose cannot go from one room (blood) to the next room (cells) and therefore, there is more glucose in the blood but low or no glucose in the cells. Since glucose is the energy for the cells, the cells go hungry without glucose, which is not good. If there is high glucose in the blood for an extended period of time, diabetes progresses and can affect our eyes, teeth and gums, heart, kidneys, sex organs, blood vessels, nerves and our feet.

The two most common types of diabetes are: Type 1 Diabetes and Type 2 Diabetes. In type 1, our body produces very less insulin or no insulin. So there is no gatekeeper to open the door and that is why we have high glucose in the blood and not enough in the cells. Usually, type 1 diabetes is diagnosed in childhood. In type 2, we have the gatekeeper (insulin) but it does not function properly. We can think of this scenario as the gatekeeper having the key but the lock in the door is old and rusty and therefore sometimes the key works and sometimes it does not work. In this way, the glucose in the blood is high in type 2 diabetes. Type 2 diabetes is mostly diagnosed in adulthood.

Introduction to Diabetes (simplified)



When the glucose is high in the blood and low in the cells, we can become thirsty, our vision can become blurry, we may need to urinate more, our ability to fight off infections can get low, we may feel tingling sensation in our hands and feet, we may lose weight, and we may feel weak and have flu like symptoms. People who have a family history of diabetes, who are overweight, inactive, older (especially after 45), and of a certain race have higher risk for diabetes. **Some people say that eating too much**

sugar causes diabetes which is not true. Eating foods and drinks high in glucose can increase the risk for diabetes but at this time scientists are still trying to find why some people get diabetes and others do not.

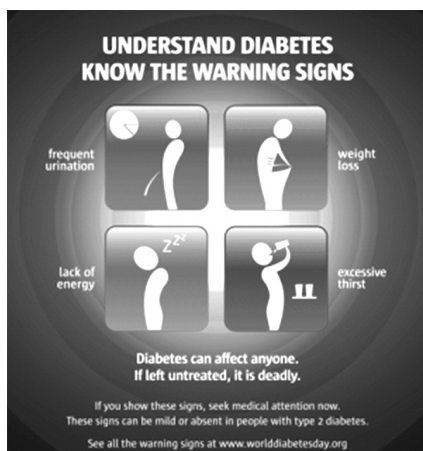
Tests

The two most common tests to find out if people have diabetes are:

A1C Test: This test measures average blood sugar level for the past 3 months. If this test is not available or in situations where it cannot be tested, doctors use other tests listed below.

Fasting blood glucose test: This test is done in the morning after the person fasts overnight or does not eat for at least eight hours. Unlike A1C test which measures the average blood sugar for the past 3 months, this test measures the current blood glucose level at the time of the test.





Note: Other tests like Fasting blood glucose test and Oral glucose tolerance test are also available.

Recommendation of an international committee of diabetes experts:

Source: American Diabetes Association, 2012

Prevention and Treatment

Recommendation of an international committee of diabetes experts:

| A1C test result(s) | Diagnosis |
|--|--------------|
| Less than 5.7% | Normal |
| Between 5.7% and 6.4% | Prediabetes* |
| 6.5% or higher on two separate tests | Diabetes |
| Fasting Blood Glucose test result(s) | Diagnosis |
| Under 100 mg/dL | Normal |
| 100 to 125 mg/dL | Prediabetes* |
| 126 mg/dL or higher on two separate tests | Diabetes |
| mg/dL = milligram of glucose in 1 deciliter of blood | |
| *Prediabetes = at higher risk of getting diabetes | |

Source: American Diabetes Association, 2012

Healthy eating and exercise are the first options in managing diabetes. Whole grain foods, fruits and vegetables, dried beans, lean meats, fish, non-fat dairy, water or calorie-free diet drinks, and liquid oils instead of solid fats are good food choices. ChooseMyPlate.gov offers the "Plate Method" to find out if we are eating the right amount of food. In general, using a 9 inch plate, fruits and veggies should cover $\frac{1}{2}$ of the plate, $\frac{1}{4}$ of the plate should be whole grains and starches and another $\frac{1}{4}$ plate should contain meat or protein. Also visit <http://www.diabetes.org/food-and-fitness/food/planning-meals/create-your-plate/> to learn more on how to create a healthy plate.

In addition to proper meal planning, regular physical activity is a key part of managing diabetes. Thirty minutes of physical activity a day not only will help manage diabetes but also will help lower blood pressure and cholesterol. Including physical activity in our daily routine will feel effortless. Try to find



ways to add more physical activity in our daily routine such as:

- Take the stairs instead of the elevator
- Park the car farther from work or stores and walk
- Walk or ride a bike for short distance chores
- Walk the dog more frequently
- Work in the garden
- Get up to change the channels on TV instead of using the remote control
- Take a morning or an evening walk with the family
- Wash the car instead of taking it to the carwash

Source: Mayo Clinic Many people with type 2 diabetes are able to control their disease with healthy eating and exercise. However some people are unable to keep their glucose within normal levels without the help of medications. For type 1 diabetics, insulin therapy is compulsory. For type 2 diabetics, there are oral medications available before the need of injectable drugs. Every drug has benefits and risks so please talk to the doctor so he/she can find the most appropriate drug to control the disease. Also, please do not hesitate to ask questions, if you have any.

At this time, there is no cure for diabetes so all the treatment is lifelong. However there are new advancements made every day to treat diabetes and hopefully we can have a cure for it in our lifetime.

Mr. Bibek Shrestha is an active member of Newa American Dabu. He is the candidate of doctor of Pharmacy 2014 at University of Illinois, Chicago.

Our aptitude

Nepalese are largely known for morality, self-reliance, friendliness, compassion, bravery, honesty, and so on. We must be very proud of our ancestors who lived their life by understanding these virtues. Consequently other started recognizing us having such characters also. We should be proud to them and follow their life style accordingly to maintain these traits as our own. People from other parts of the world can also have one or more of these human qualities. We Nepalese, however, stand out particularly in bravery, honesty and self-reliance compared to other. Notable is our self-reliance character, the point of worth describing and discussed here.

Nepalese were able to build vibrant culture and culturally beautiful arts and historical sites, which reflect our culture and our character. There are sites of cultural heritage in abundances in Kathmandu valley and other parts outside the valley. Those are the testimony of our heritage and characters. UNESCO has recognized many sites in Kathmandu valley and around the country as sites of cultural heritage. Our ancestors built these for us to marvel and attract tourists from around the world to find them in bewilderment.

It is very worthwhile for us to think about how our culture evolved and magnificent sites of cultural heritage developed at a time when the major part of the world population still lived primitively. Development of these sites took only time. Our ancestors built all by themselves. There was no idea or expertise imported nor any foreign aid received. Everything was from within, totally Nepalese.

In developing the culture and building places of arts and artifacts of magnificence and cultural beauty, the modern version of need for external aids (money and kind) was alien to them. Resources were



Bishnu Phuyal, Ph.D.
Illinois, USA

scarcity and expertise was rare. Therefore it is an important matter for us today to contemplate on: how it becomes possible? How fortunate we are for our identity and things to be proud of?

What we can say simply is that Nepalese vision to make a place better to live for them and their descendants surpassed the scarcity of expertise, natural resources and wealth. All things required were there to find and use.

Unfortunately things have changed very much in the recent time. Now nothing seems to be possible to do without advice and expertise imported from outside and without foreign aid in particular, a matter that seems to contradict with our very own self-reliance identity and character. The worst thing happening today is that even the cultural heritage sites and our traditional culture is in decline day by day. External support in terms of monetary aid is sought more than ever for preservation; nothing seems to be possible to build for the current need of Nepalese in par with the standard in other countries. Question arises what has happened to us from then to now? Are we losing our character and our identity? What we have become?

Upon careful self-scrutiny, what we can find in us is that fortunately we have neither lost nor abandoned our traits nor our potential. We still have the same

potential, probably even more. It is just a matter of some confusion created in our mind, mostly by few narrow minded people inside the country. These people in the last couple of decades corrupted our culture and infected the society by means of using easy flow of external monetary aid.

We now understand that we are betrayed by those corrupted people, but surely we know we are not what they did to make other think what we are and what we have become. Fortunately if we think about our ancestors and search our soul, what we find is that we can reestablish our identity and rebuild our future better again.

Now a day, we Nepalese are living far and wide, in many parts of the world. Wherever we are, we have the interest, responsibility and power to build suitable conditions for our personal progress as well as common successes, with the goal to reestablish our identity by which we were known and will be re-known.

Several examples in favor of this can be put. One of the most favorable one is for a united effort from the groups of Nepalese living in different developed countries around the world, in particular those in the United States of America. Nepalese living in USA are the one who have the most appropriate living condition, freedom and economic opportunities compared to any other Nepalese. Nepalese living in US are the one who should be able to set examples for reestablishing a model for Nepalese community in this country and use this model to help reestablish Nepalese self-reliance character by Nepalese themselves in Nepal as well. Nepalese in US can do this because they are viewed as most fortunate by all those in Nepal whom we have left behind. It is also obvious that this group of Nepalese can take actions much more easily for them to live and use their resources to set example to all other Nepalese living elsewhere and in particular to those living in Nepal.

Dr. Bishnu Phuyal is an Engineer and he is the president of Nepali American Center in Illinois.



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Childhood and Newar Tradition: Chittadhar Hridaya's *Jhi Macha*

THE TEXT AND ITS CONTEXT

A short book 32 pages in length, *Jhi Macha* ("Our Child") was published in 1947 by Chittadhar Hridaya, a native resident of Kathmandu, Nepal. Its title conveys the author's intention that this book guide Newar parents in their home teaching and serve as a first reader for their children. Because it is a literary genre not often examined by scholars of oriental literature and because it is a valuable sourcebook that reveals much about its sociocultural context, I have undertaken this translation of it.¹

The remarks of this section briefly sketch the historical background of Newar civilization and highlight certain important themes in the text. The interested reader desiring more in-depth coverage of these subjects should consult other sources (ISHII 1986, 1987; TOFFIN 1984; SLUSSER 1982; LEWIS 1984).

NEWAR CIVILIZATION

The Newars are a Tibeto-Burman language-speaking ethnic group of the Himalayan region whose culture hearth area has been the Kath- mandu Valley for at least the last one thousand years. Based on very efficient systems of intensive rice cultivation and the profits local traders derived from their favorable entrepot position on trans-Himalayan trade routes, Newar civilization reached a high level of artistic achieve- ment and cultural elaboration.

From its earliest history onward, Newar culture has been highly Indicized in many domains (GELLNER 1986). Protected from coloniza- tion by the lowland malarial zones and the Himalayan ranging imposing barriers, the Newars created a civilization adapted largely from north Indian peoples and culture. Living traditions still preserve many historically important examples of ancient Indic art, architecture, texts, rituals, and festival celebration. Newar Buddhism is perhaps the most notable survival, as it endures today as a separate tradition adhered to by distinct Newar castes. Now in a minority, Buddhist Newars live alongside other Newars practicing Shaivite and Vaisnavite

forms of Hinduism. This religious admixture makes the pluralism and cultural complexity of Kathmandu, modern Nepal's capital, especially striking.

Chittadhar Hridaya is recognized today as one of the great literary figures of modern Nepal and the pre-eminent Newar poet of this century. A childless widower at an early age, he devoted his life to writing and participating in the vigorous intellectual life that evolved in Kathmandu.



TODD T. LEWIS Ph.D.
USA

The Newar line of kings was deposed in 1769 by the Shah dynasty of Gorkha, warrior caste Pahari Hindus. Many Hindu peoples from the Himalayan mid-hills subsequently migrated into the Valley and now constitute about one-half of the local population. These migrants moved to the Valley periphery to establish farms and to work at the new government enclaves close to the capital. This ruling line endures today, although from 1846 until 1950 a single family called " Rana" controlled all state affairs. Rana rule preserved Nepal's autonomy by sealing off the nation from outsiders; their despotic rule also left Nepal's rural hinterlands economically backward. From its inception, the modern state has been staunchly Hindu in character and dominated by high caste elites. Since 1951, Shah governments have sought to unify the many non-Indic peoples across the modern state by promot- ing Nepali as the national

language.

Although their homeland was conquered, Newars were involved in the unification process that created the modern state of Nepal. Now surrounded by modern state establishments and burgeoning suburbs, the old towns-Kathmandu, Patan, and Bhaktapur-have remained distinctly Newar settlements. Divided into over a hundred castes and fissured further according to strong loyalties to their localities, this ethnic group is still united by a common language and a core culture.

Newar civilization coheres around common traditions that are found across the Kathmandu Valley, and even in the satellite towns Newars established across the mid-montane region of Nepal. Narrow lanes and courtyards of every size organize very tightly packed settlements. The flagstone and brick streets are interwoven with many Hindu and Buddhist shrines, the most notable style being the wooden multi-roof "pagoda" temple. Small shops in the major towns line the chief thoroughfares and bustle with trade. The brick houses, tile-roofed and trimmed with intricately carved woodwork, rise three or more stories. All elements create a traditional urban aesthetic unique in South Asia.

The children's stories from Jhi Macd give the reader an intimate sense of what this culturally vibrant, densely settled society looks like from within. The author draws upon important personal relationships and activities that define the Newar urban experience, and I highlight several of these themes now.

THE ECOLOGY OF NEWAR URBAN LIFE

Jhi Macha is a poetic insider's appreciation of the Kathmandu market as an environment where men and animals live closely together. Swooping swallows, thieving crows, and the beloved pigeons all come dramatically into view, as do the mice and scavenger cats who prowl the rooftops. Two of the most lovely passages find the mother teaching the child to admire fluttering butterflies (Episode 8) and to attract flickering fireflies (Episode 10).

Anyone who has visited Kathmandu will recognize the author's imagery of children looking out the upper-storey windows at herds of cows and sheep and at festivals that crowd the streets. Through the child's eyes one can sense the natural theatricality of the Newar market. Many outside observers have long described these same streets and courtyards as public health nightmares, but Jhi Macd gives no hint of this. Instead, the episodes provide a sense of how the Newar ethos of non-violence shapes their urban environment: for this community, all insects and animals live unharmed by humans. The poet's portrait is an idealized one.

KINSHIP

Newar society is patrilineal in the north Indian style, with preference for patrilocal marriage and large extended-family households dominated by the eldest males. The bond between a mother and her son-who live under the same roof all their lives-is understandably the chief narrative presentation in Jhi Macd.

The text often testifies to the Newars' love for their children. This is touchingly conveyed in Episode 1, when the author writes of a father observing his baby breastfeeding: "Having seen the dance of the mother and child, father's face showed how pleased he was and revealed his heart's message."

Also interwoven in the text is a sense of the dual citizenship of Newar women, who move back and forth between their natal and husband's homes throughout their lives. Every mother's child likewise maintains enduring and loving bonds with the mother's brothers, the pajas; the latter also have ritual obligations to fulfill throughout the child's life. It will surprise no anthropologist who has worked in Newar society that one episode finds the mother teaching her child kinship terms (Episode 2)! These ties dominate Newar social life (TOFFIN 1975) and so the text.

RELIGION

Jhi Macd is written from the perspective of the author's own Buddhist merchant caste, the Uray of Kathmandu. The many references to sacred observances and morality underline the pervasive presence of religion in Newar life. Most episodes touch upon important foci in the popular tradition: Siirdyah, the sun god worshipped every day on the rooftop, merits attention (Episode 4), as does the Buddhist celestial bodhisattva Avalokitesvara, the most popular Newar deity (Episode 4); Saunti, the festival of lights devoted to Lakshmi, goddess of fortune, is also highlighted (Episode 14), as is the

Gurhla bajan (Episode 13), a musical procession of Uray men. For the latter, drummers and other musicians go each day for a month to Svayambhi, the chief Buddhist shrine on a nearby hilltop, and fill the morning market with drumbeats on their return (LEWIS 1984: 349-368).

The text also illustrates the enculturation of core religious viewpoints from the Newar lay Buddhist's perspective. A recurring theme is the moral superiority of ahimsa, the abstention from killing any living being. Cats are thought evil for their killing mice (Episode 5), as are the sparrows for catching butterflies (Episode 8). That the child is taught the months largely in terms of their religious festivals (Episode 9) again underlines how religion is integral to the Newar organization of ongoing life. Religious ritual (paja) is likewise a recurring theme.

THE AUTHOR AND HIS MILIEU

Chittadhar Hridaya is recognized today as one of the great literary figures of modern Nepal and the pre-eminent Newar poet of this century. A childless widower at an early age, he devoted his life to writing and participating in the vigorous intellectual life that evolved in Kathmandu. During the last years of Rana rule, Chittadhar defied the Prime Minister's prohibition against Newari-language publication; while jailed for this in 1946-1947, he also wrote his great poetic masterpiece, Sugat Saurabh, the life of Sakyamuni Buddha written in Newari.² With the coming of press freedom after the fall of the Ranas, Chittadhar became a leading author. Besides his poetry, he also published several novels and was a significant scholar in his own right

who wrote articles and books on a variety of historical subjects. His prolific literary career continued until his death in 1982.

Underlying all of Chittadhar's works is the social activist's commitment to reviving the Newar culture. Born 130 years after the Newar kingdoms fell, the author saw dramatic indications of cultural decline over his lifetime: many temples were nearly in ruins and old customs were declining; with Nepali as the national language, Newars were abandoning their mother tongue; handicapped by disunity caused by their own factionalism, many were reduced to despair and cooptation. A local newspaper eulogized him thus:³

... [Chittadhar] consecrated all his life without frustration to the cause he was committed to. He even gave all his material possessions for the promotion of



नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त
झन्ड्या सिन्तना

Happy New Year
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Nepali American Center
Mount Prospect, Illinois

literature . . . and accepted the hard-ship a writer is supposed to face in a poor and undeveloped country. The life he lived should continue to be a source of inspiration to those who have taken to writing as a serious pursuit.

Jhi Macha leans against cultural decline in response: it is a book that illustrates how to teach core vocabulary, traditional concepts, and religious attitudes to Newar children. The book naturally focuses on language, ending appropriately with instructions on writing in the distinctly Newar script, ranjand. Subsequent generations of Newar youth continue to read this book, too. Chittadhar later composed a sequel and both have been reprinted several times.

Chittadhar knew that childhood upbringing was the crucial time to inculcate an attachment to one's own culture and so wrote this book which was, he once told me, one of his favorites. Here, the mahikavi's mastery⁴ shines. In these vignettes, the author eschewed using fancy Sanskrit vocabulary terms—"spicing" literature with Sanskrit is a sign of erudition in Kathmandu—because this little book was intended to be as fully "Newar" as possible. Note the use of wonderful onomatopoeics for fireflies (Episode 10) and burning wick lamps (Episode 14). The simplicity of the language makes Jhaz Macha more than a mere manual. It rises to the level of art by its poetic celebration of the Newar lifestyle, enlivened by the author's love of his own culture and its children.

TRANSLATION*

1. On the Lap

Look! From the first time that we rested our child on mother's lap and whenever we held him, we said "son" as we hugged and kissed him. The child looked up at the mother's face and it laughed and gurgled, suckling one breast while playing with the other. Watching the dance of the mother and child, the father's face showed how pleased he was and revealed his heart's message.

2. In the Room

There was a baby in the mother's room and it has a small cushion to sleep on. The mother tried to wake him up, but he said, "Q!m," turned over, and did not get up. And so the mother gathered him in her arms and said "Get up, dear. Look over there and see that the sun has come up. You would like some papa ("sweet bread"), wouldn't you?"

Hearing "sweet bread," the child started to open his eyes. He abruptly stood up and looked all around. Eyeing the papa in the basket, the child said, "Give me!"

The mother brushed off the child's clothing, patted its shoulders, and said, "Go on, quickly go defecate, come upstairs and then I will give it to you."

Thinking of the sweet bread, the child looked in the basket and left the room. The mother took the basket and went upstairs.

3. On the Fourth Floor

The mother put the basket into a wall niche. The child crawled up the stairs, hurried before his mother, put out his hand, and said, "Mam, please give me."

The mother showed him the water pot and said, "You still have sleep dust in your eyes. How can you ask for it if this is so? Go on over there, take the water pot, and wash your face. Then come here and I will give it to you."

The child ran over, washed his face, and then returned. The mother took the end of her shawl, wiped off his face, and said, "Aha, how nice you have made your face! Your nose is not running, your eyes are clean: see how good you look! Look once in the mirror here at how nice and clean you are."

And so the child peered in the mirror and saw himself. The mother put some flattened rice and sweet bread on a plate and gave it to the child. He felt very happy and went to sit in the sun.

4. On the Balcony

From the balcony, the sun was still not visible. The child sat on the small woven rice-stalk mat and began eating the flattened rice. While eating, the boy felt chilly, but when the first sunrays of the day finally arrived, he made a namaskar⁵ to the sun and said:

Come on, come on Sunlight!

Lock it! Lock it!

At mirrors, windows bowing

I beg the sun-giving deity for sun

And bow to Jana Baha deity's⁶ two feet.⁷

Then the sun fully rose. Over on top of the wall, two pigeons came cooing " Ghu ghu " and landed. The child called to the pigeons:

Oh Elder Sister pigeon,
Come and I'll feed you!
Inside of each paddy is a grain!
Come! I'll not trick you.

As the child sat and prattled, from every which way came the crows. Saying "kvi kva," one snatched the pipa and flew off. The child then cried out, " Yo Ma! Look! He took it! " and started to weep. The mother ran to the child and said, " Why my son? " The boy sobbed and said to her, " He took my sweetbread."

The mother drove off the crow sitting on the corner of the roof and said, " Once before a crow did just this and flew off with your sweetbread. Whenever a crow sees something, it will try to take it away. To keep them from seeing it, you must cover it with the basket. It is too late now, so go on into the kitchen."

The mother took the sobbing boy's hand and went into the kitchen.

5. In the Kitchen

In the kitchen, the mother blew on the fire while the child stood behind her. Then two mice came out of a hole and made a noise like "chvi, chvl." The child held onto the mother and said, "Mother, look! A mousie, a mousie! And they too have come out to steal the sweetbreads! "

The mother laughed and kissed him. "They will not snatch it like the crow did. But if we do not look out, they will steal it and eat it. We must keep it covered up in such a way that they cannot get it."

At that very moment, a meowing cat appeared at the kitchen door. The two mice scurried into their hole. Seeing this, the child felt afraid and cried " Yo Ma! " He went to his mother and buried his head in her lap.

Seeing the child's fright, the mother hugged the child. "No need to be afraid, son. Look! The cat will not do anything. It came to catch the little mice and it would like to eat them. Therefore they were afraid and scurried away."

The child very slowly looked at the cat and asked, " Is it true that he eats mice that are alive? Do they get hurt? "

"What to do, son? Once one is captured, he will not free it. They do make lots of noise and so the mice run right away after seeing the cat." The child asked again, " If the cat does not catch mice, what will it eat? "

"The things we leave out: milk, rice, meat, all edible things they steal and eat. Therefore, in the kitchen we must keep the doors and everything else closed. Go over there, sit on the mat, and I will dish out some rice for you right away."

The child ran over to the mat and sat. The mother dished out some rice and put it before him.

6. At the Window

One day in the afternoon, the boy was sitting at the window and looking down. His mother was standing behind him. In the street below, a herd of cows was coming. The child looked around, held onto the mother's shawl, and asked, " O Mother, where are all of these cows going? " Stroking the child's head, she answered, "Yes, they are coming to browse in a distant field. Hey, can you count them?"

The child counted, " One, two, three, four, five-Oh, are there five cows?

"The mother laughed and said, " Yes, my child, you know how to count."

Soon thereafter came a flock of sheep led by a Tibetan hollering " gyii, gyii " at them. The sheep jumped along and ran ahead, baaing. The child held on to the window bar and said, " Here they come! Oh how many sheep! " as he was jumping up and down excitedly.

Pointing at the sheep, the mother said, " Yes, Yes, many have come. And can you count them? How many sheep are there?

"The child counted, "One, two, three, four, five, six, seven, eight, nine, ten ... oh ho, there are so many more. I cannot count them all! Where are they all coming from? Oh, so many sheep!"

The Mother said, " Yes, They are driving them to the tinikhyal.8 Oh son, if you cannot count, I will teach you and you count along with me: one, two, three one hundred."

7. Saturday

One day while sitting in a room, mother was grooming herself. The child came up from behind and crowded her while she was looking

in the mirror. The mother nudged the child aside and said, "Go off now, it is late. Why are you getting in the way?"

The child moved off a little and asked his mother, "Where are you going now, mother?"

"Today is Saturday, isn't it? I am going to do puja. Stay with your father today."

Scratching his temples with both hands, the child continued to pester her and said "I will also come along."

The mother replied: "I cannot carry you. You are to walk now."

The child laughed and replied, "Yes I will walk."

After applying her makeup, the mother dressed the child. While putting his hands in his shirt, he asked, "What does 'Saturday' mean?"

"It is the name of one day."

"What is a day?"

"A day is from when the sun rises until it rises again. A day passes between these."

Again the child asked, "How many days are there in a week?"

"In a week there are seven days. They come in order. Listen and I will tell you. Remember these well: "Sunday, Monday, ... Saturday."

The child laughed and said, "Yes, Yes."

8. In the Garden

They had a garden with flowers blossoming. One day, the mother went with her son there. While the mother was picking some, the child said, "Beautiful, beautiful roses," and went here and there saying this and playing.

As she picked one flower, the mother said, "Look child, the rose not only looks good, but a nice smell also comes from it." She gave one to the child. He smelled it, felt happy, and said:

Beautiful rose flower, beautiful,

How very, very bright is your face.

As you smell so nice

You deserve to be called

King of all flowers.

Hiding in the early morning,

Having thorns all around as your guard,

The dragon bee also comes to you



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On your inviting wind-borne scent.

In the meantime a very beautiful butterfly came and landed on the fragrant flower. The child ran over in order to catch it. The butterfly flitted over to another flower. The child again went after it but could not catch it. Then he went running over to his mother and said, "Mother, give one butterfly to me."

While still picking flowers, the mother said, " Son, we should not catch butterflies. If we catch it, it will die. Just watch it as it goes from place to place. Look at how beautiful its wings are! While looking at it, how much it seems like a flower itself."

The child said, " Om," and held on to his mother's shawl. Then a sparrow came there and captured the butterfly. The butterfly struggled and its wings were torn off. The child took the wings and showed them to his mother: " Look mother! Here are its wings."

Mother: " Gha, tisk, tisk. This evil sparrow has killed such a beautiful butterfly. Look, I say we should not capture them. Lets go now, it is done."

So the child and the mother went away.

9. In the Courtyard

There is a large courtyard. After arriving there, the child let go of his mother's hand and ran up along the side of the courtyard. Half of the courtyard was dark; seeing the other was light and turning around to look, he saw a rounded moon right above the distant mountaintops. Feeling happy, he just stood looking up at the sky. But when he did not see many stars, he felt sad. He held on to his mother's shawl and asked, " Oh mother, yesterday's stars which were so many-where have they gone today? Today there are not very many. The moon is not very round, either. How has that happened?"

"Today is not punhi [full moon]. Therefore the moon is not circular. Only during punhi will it be so. When the moon is bright, the stars will not easily be visible. But all of the stars are still there."

" What is meant by punhi? "

" Punhi is a special time. When the moon becomes round, one says this."

" When the moon is not full, then what do we say?"

The mother explained, " The fifteen days when the moon comes to be a full circle [the waxing fortnight] is called tho; the fifteen days when it wanes to be a mere line [the waning fortnight] is called gah. At the former [i.e. tho] time, the days are called pdru, dutzya, trtzya, cauthi, pancami, sastz, saptami, astami, navamz, dasamz, ekddais, dvddasi, trayodasz, caturdasi, punhi-these are the 15 tithi [lunar days]. During gah, the names are the same before caturdasi, [and then come] cahre and amaih these are the fifteen designated days. Do you understand this well, my son? "

The child said, " Yes, I know. I know this well."

10. The Fireflies

One day the mother and the child reached the main door. Two, then three fireflies flitted around them. Pointing to them, the child asked the mother, " Oh Mother, what are these things that twinkle just like the stars? " Mother answered, " These, son, are called phutiphuti- kera. Look at how beautiful they are. If you like them, call them over."

The child jumped, clapped his hands, and then called them to him: "Come here, fireflies!"

The mother laughed and said, " To have them come here you must call them in the right way. I will teach you how to call them:

Fireflies come here, right here!

If you want to eat milk and beaten rice,

Come quickly!

Blinking, come over to us!

Like a star shining in our bedroom

Just below the stars in the sky.

Though you cannot shine bright

Come where you are needed!

Just come once into our room!

11. Eveningtime

One day in the evening, the mother was making cloth wicks [for puja lamps]. The child was sitting with the mother and playing with the wicks she had placed in the basket. Sometimes he put one wick on the floor, sometimes he counted two, before putting them down into the basket. Then the mother said to him, " Here-how many wicks are there now? "

The child answered, " In the basket . . .three; on the floor, two; here in your hand, one."

Mother asked, " In the basket, three,

on the floor, two, and in your hand, one. In all how many? "

The child counted on his fingers and said, " Six, isn't it ... six? "

The mother then showed the child two more wicks in her hand and asked, "And if you add these two "

Child: "Eight."

Mother: "And if there are another three?"

Child: "Eleven."

Mother: "And if there are four more again? "

Child: "Fifteen."

The mother put down the cotton ball in the basket, held the child's hand, and asked, " How many fingers on your hand? "

Child: " Five."

Mother: "On the other hand?"

Child: "Five, too."

Mother: " How many fingers do you have on both hands?"

Child: " Ten."

The mother said, "Well done, son " and hugged him.

12. At the Mother's Brother's House

In the evening of another day, the child held onto his mother's hand and came inside the room. After the mother had finished changing her clothes, the child drew near and asked, " Mother, what does it mean when others say the word paju? "

The mother sat next to him and replied, " He is my younger brother. Just as here your father's elder brother is called adb and your father's younger brother is called kakd. [Here] all the mother's younger and elder brothers are called paju.

The child said, "Ah . . .my paternal

aunts [nini] are there, but are there no [such] aunts now at my paju's house?

Mother: " But have you not seen tadhimdar or cidhlmdmh? Your father's sisters are called nini, but here my elder sister is called tadhmaih and my younger sister is called cidhimdah. So there [at the paju's] you will not find any ninis.

The child replied, " There are djc and aji [grandfather and grand- mother] there and here also. How is that?"

Mother: " The father's father is ajd and the mother's father is also ajd. And so both father's and mother's mother is called aji. Therefore, grandfathers and grandmothers are in both places. Did you know this? "

The child laughed, went to his own bed, and went to sleep.

13. In the Morning

One day in the morning, the child heard the sound of the bayan, stood up unsteadily, and looked out. Looking from the window, he heard from a distance the sound of drums, a clarinet, and a trumpet. He then went inside to his mother and asked, " Today where has the bayan gone?"

The mother replied, " Yes, from today and throughout [the month of] Gunla, it will go to Swayambhu to do a puja and come back.⁹

Child: "What is Gunla?"

Mother: "Gunla is a month and thirty days make up this month." Child: " What are the months, mother?"

Mother: "In one year, there are twelve months. Just as the bayan is played for Gumla, so the mwali [horn] is played for Bacala month and so then is the digu puij done.¹⁰ It is very hot in Tachala. The rice is planted in Dilla. The bayan is played in Gunla. Indrajatra¹¹ is held and lamp worship¹² is done in Yamla. During Kaula, there is the Mohani festival. Mhah Pujd¹³ is held in Kachala¹⁴ and yomarhi¹⁵ is baked in Thinla. Full moon frost comes in Pohela. The Mahra festival is during Silla. Holi¹⁶ is held in Chila. Going to Lhuti for bathing¹⁷ is in Caula. That is twelve, is it not? "

The child: " I don't know . . .was it twelve? This is the first time I've heard all this."

Mother: " Listen . . .[says the twelve again in order]. That is twelve, isn't it? "

The child: Yes, Yes."

14. Saunti

During this festival, lamps were lit in all places. Seeing them, the child with some pastry in his hand felt very happy. His mother called for him many times but he never heard her. With his neighborhood friends he was singing loudly:

Come, come Laksmi, come to our place!

Do not go there, to another place.

Jhili-mili, jhili-mili go the burning lamps

Come right here to our dwelling's special room;

Mother will feed you a good feast indeed.
 If you eat the tasty baked pastries,
 We will give you sagarh after making a mandala;
 New clothing we will also wear.
 My father will give you money if you want
 I'll ask him for a coin to give you too
 If not all of my treasure,
 I will give my yo-yo and my marbles too.

15. Mother and Child

One day, the child sat in his mother's room with a book. His mother asked him, "Do you know our [Newari] script yet?"

Having shown his book to her, the child said, "Why, I do not know it. Are not all these our letters?"¹⁸

The mother made him understand: "This indeed is not our writing. This is in fact devandgari script. Do you see the large letters in your other book?"

Child: "Yes, yes. There are many round vowels in them, are there not?"

Mother: "Indeed, that is our writing. So far, you have learned the vowels and consonants. Would you like me to teach you some others?"

Child: "Yes, why not."

Mother: "For the K, if you place a flag on it, will it become a KE?"

Child: "If you place one line above it, it will become a KE."

Mother: "In our writing, if you do this it does not make a KE."

Only if you make a "turban" in this fashion will it become a KE."

Child: "And KAI, mother?"

Mother: "If one makes a line like this, then it will make a KAI. And so if one makes a wavy line above and a line straight down on the right, one gets KO. A slanting line above that straight line gives a KAU. And so what is the way to write KaKaKiKi?"

(The text ends with the completion of the script lesson)

NOTES

1. The author would like to thank all those who helped in his studies of the Newari language, especially Isvarananda Shresthacarya, Suman Tuladhar, Subarna Tuladhar, and Mani Gopal Jha. Special assistance in preparing this translation was patiently rendered by Sanu Raja Vajracarya. Nirmal Man Tuladhar made many valuable suggestions of the last drafts. Final acknowledgements go to David Rubin and Robin Jared Lewis for help in tuning the text and shaping the introduction.

Newari words and Indic terms are rendered phonetically as they appear in

the text according to Sanskrit rules (MONIER-WILLIAMS 1899). There is as yet no comprehensive Newari-English dictionary and no consensus among scholars on orthographic protocols.

In the translation, I have retained the author's paragraph divisions.

2. For this reason, the first edition of Jhi Macd was published in Varanasi (Banaras).

3. Motherland 6/15/1982

4. Mahdkavi means "Great Poet" in Sanskrit; this title was bestowed upon him by literary society in Kathmandu in his later years. The author's lifelong pen name was simply "Hrdaya," meaning literally "The Heart," or perhaps more poetically, "The One with Heart."

5. A gesture of respect with the palms joined at shoulder height. For honoring deities and individuals of higher status, namaskdra (also called namaste) is common across the Indian subcontinent. This is the very first gesture a Newar child is taught.

6. The Buddhist celestial bodhisattva, Avalokitesvara, who is also called "Karanamaya" ("Compassionate-hearted One"). The chief shrine for this deity in Kathmandu city is in a courtyard called Jana Baha, hence the appellation. See LOCKE 1980.

7. The exact meaning of this very old children's verse is somewhat unclear today among modern speakers.

8. The tinikhyal is a common grazing area outside all traditional Newar towns.

9. Groups gather to play drums and sing devotional songs for an entire month before important temples

during this season. For elaborate notes and documentation on these festivals in Kathmandu, see LEWIS 1984, Chapter 7. Another source is ANDERSON (1971).

10. Each family worships its own clan deity, called *digu dyah*, at this time.

11. A five-day festival in the monsoon. Traditionally, the Newar king was thought to entertain Indra, the Vedic king of the gods, who would visit Nepal for many sorts of entertainment.

12. A month-long fall festival when families suspend a lamp from a long bamboo pole for worshipping a deity thought to reside on a Himalayan peak to the northeast of the Kathmandu Valley.

13. Called "Dasain" in Nepali and "Dasara" in northern India, this festival is dedicated to the goddess Durga.

14. *Mahapuja* ("body ritual") is the high point in the Newar celebration of Saanti. Also called "Tihar" in Nepali and "Dipavali" in northern India, devotees celebrate this festival by lighting lamps dedicated to Lakshmi, goddess of wealth. (This is also the subject of the next episode.) For *mahapuja*, families gather to make offerings to all the deities that can insure each individual's health and well-being for the upcoming year.

15. A full moon festival when special sweets are eaten to gird the body for winter.

16. The well-known festival of northern India for which everyone plays pranks in honor of the Hindu deity Kṛṣṇa.

17. A temple to the *astamatrka* ("Eight Mother [Goddesses]"), located on the Visnumati river outside the northwest gates of the old city.

18. Here the author accentuates Newar linguistic identity within the Tibeto-Burman family, especially in possessing its own unique scripts, one of which is *ranjand*. This is in contrast with the Paharis who speak a language derived from Sanskrit and use a classical Indic script, *devanagari*, for writing.

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A fragment of my universe



Dr. Srijan Tandukar
USA

Sometimes I think that I am The Chosen One,
That I am the Centre of the Universe
And that this is all a Grand Scheme of the Almighty,
That people revolve around me in an orchestrated unison,
And Mars and Jupiter and Uranus do rounds of me
Instead of the Sun in all His pride, glory, and audacity.

Sometimes I think they all want me,
Worship me, crave me, can't live without me
And that they only pretend otherwise so that they could humor me,
That the trees and the stars, they are pretty just to amuse me
And all those who act distraught of me, they all actually love me in their secrecy,
As dubious and vain as it may sound, sometimes I do think I am just so much more than me.

But most of the times, I know these lies are just to satisfy me
That there is more of hate out there than there is of love for me
And that I'm just a minuscule particle in the Universe,
No more magnanimous than that decaying sculpture on the street
Just as insignificant as those tiny pebbles could be
So invisible am I in the world, I doubt anyone even takes any slight note of me.

Mostly, I am a bird in a cage, my wings clipped, my freedom oblivious even to me
I spend my days in loneliness and wither away my nights in gloom
A tragic existence and a piteous pretence, I still drag myself onto what remains of life,
As my life hopelessly, carelessly and grudgingly drags onto me
I don't know what sorrow tomorrow has in store for me
But with all my self-imposed forbearance, I still stroll on, cause today, it's all I can be.

Still, I dare to dream and live in my fantasy
'Why would you?' you could ask of me, 'Well, to live like a prince!', I'd reply cheerfully
I could be a pauper if I wanted, I could be a celebrated warrior,
I could be a river on the flow, I could be an avalanche on the go,
I could be a mountain on the rise, I could be the conifers on the side
If all these things were even a remote possibility, do tell me would you not rather be?

We live our lives not in epochs and eras, the legends may have it, pray, let them be
We fractionate Time, such an essence of purity, as indivisible an entity She may be,
When we realize that eternity is in fact, just a mere illusionary transiency,
That today we are, tomorrow we may or may not be,
Would you rather gloat in your own idiocy, or repeat after me,
'I am the Centre of the Universe and Mars and Jupiter and Uranus do rounds of me!'

Srijan Tandukar is a medical doctor and doing residency at Northside Medical Center, OHIO.

**Happy New Year
Nepal Sambat 1134**

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

ज्ञान्स्या सिंतना



Ganga Maya, Dinesh,
Ganga & Neha Pradhan
Chicago

**Happy New Year
Nepal Sambat 1134**

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

ज्ञान्स्या सिंतना



Dinesh, Hasina
&
Harshada Shrestha
Chicago

ज्ञान्स्या सिंतना

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !



**Happy New Year
Nepal Sambat 1134**

Govind, Anita,
Akshit & Abhin Shrestha
Niles, illinois

ज्ञान्स्या सिंतना

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !



**Happy New Year
Nepal Sambat 1134**

Nayan Karmacharya,
Suchitra & Shagun Karmacharya
Chicago

10 Things You May NOT Know About Nepal...

I was born in Nepal, so this should be an ideal topic for me. I'm an "expert" by virtue of my heritage - or am I? Many of the odd facts I know about Nepal were passed down to me in the form of stories - from my parents, grandparents, aunts and uncles. The stories always sounded so incredible to me that even as a teenager, I found myself checking up on their veracity - in guidebooks and other publications on Nepal that I could find.

There are now many publications available on Nepal and my "go to" source on the cultural history of Nepal is the 2 volume set Nepal Mandala (1982) by historian and cultural anthropologist, Mary Slusser. Also, Wolfgang Korn's Traditional Architecture of the Kathmandu Valley published in 1976 is a classic, and my favorite reference as an architect. It's a phenomenal piece of work by an architect and team-member of the German organization responsible for leading the restoration work on the old Malla kingdom of Bhaktapur in the 1970's.

In contrast to Bhutan, Nepal has been hosting tourists and mountain climbers since the 1950's when the country officially opened its doors to the outside world. So I hope that these **10 Things You May NOT Know About Nepal** include some truly new and interesting morsels that will inspire you to take another look at Nepal...

1) Nepal sets its clock 15 minutes ahead of India. Why? The only explanation I can think of is that despite its position as a tiny landlocked country with little monetary wealth, the "pride" of the Nepalese required that the country be "ahead" of India at something!



Deepika Shrestha Ross
USA

2) Roughly the size of Tennessee, Nepal is home to an astounding number of distinct ethnic groups, each with its own language. Major groups include the Gurkha, Newar, Bhotiya, Gurung, Magar, Tamang, Thakali, Rai, Limbu, Sherpa, and Tharu. Though Nepali is the official language, there are over 100 regional languages that are recognized. Sadly, many may go undocumented as they die out and are lost over time due to migration and assimilation.

3) Since 1817, Britain's "Brigade of Gurkhas" have been populated by Nepalese soldiers, predominantly from the Gurung, Magar, Rai and Limbu ethnic groups. When the British fought Nepal in 1814 in an effort to annex the country (fighting was ended by Treaty - Nepal remained independent but had to cede much of its southern territory), they were so impressed by the fierce soldiers wielding *kukris* (heavy short knives with curving blades unique to Nepal), that they later encouraged them to volunteer for the East India Company. Sam Manakshaw, former Chief of Staff of the Indian Army was quoted as



Rooftops of Patan's Durbar Square
Patan, Nepal - 2007

saying, "If a man says he is not afraid of dying, he is either lying or is a Gurkha."

4) Until the country was unified into a single kingdom in 1769, the name "*Nepa*" referred to the Kathmandu Valley, inhabited by Newars and ruled by the Malla kings from 1200 to 1769. The arts flourished under the Mallas, especially in the late period from 1382 to 1769 and the artistry of the Newar craftsmen spread to other countries. Nepalese architect Arniko was called to serve in the court of Kubilai Khan in China and some credit him as the originator of the multi-tiered temple style of architecture. The traditional art and architecture of Nepal visible today is a legacy of this period.

5) Nepal has the densest concentration of UNESCO World Heritage Sites. Seven are located within a ten mile radius within the Kathmandu Valley: Swayambhunath, Boudhanath, Bhaktapur Durbar Square, Changu Narayan, Pashupatinath, Kathmandu Durbar Square, and Patan Durbar Square.

Outside the Valley are three additional World Heritage Sites: Lumbini (the birthplace of Prince Siddhartha Gautama who would later be known as Sakyamuni Buddha), Chitwan National Park and Sagarmatha National Park.



Traditional Newar Craftsmanship
Bhaktapur, Nepal - 2007

The World Heritage Programme, which was adopted by the UNESCO General Conference in 1972, catalogues, names and sometimes also provides funding to conserve sites of outstanding cultural or natural importance to the common heritage of humanity.

6) In 2009, Less than six decades after King Tribhuvan struggled to regain power from the hereditary Rana Prime Minister, and almost two and a half centuries after his ancestor wrestled the country from the Mallas, the monarchy in Nepal is no more. Prior to the 2001 Royal Palace Massacre, when the Crown Prince opened fire at a family gathering killing all his immediate family and close relatives before shooting himself, the country was heading towards a constitutional monarchy. The tragedy, the death of a popular king, combined with the reign of an unpopular one and the continuing Maoist insurgency and their ultimate rise to power



Young Kumari
Bungamati, Nepal - 2009

paved the way for the formation of the Federal Democratic Republic of Nepal.

7) Nepal's official calendar is the Nepal Sambat. Though Nepal utilizes the western or Gregorian calendar as well as the Hindu Bikram Sambat calendar, as of October 2011, the Nepal Sambat, is the country's official calendar. Nepal Sambat is a lunar calendar. It has 354 days and every three years, an extra month is added. The calendar year typically starts in October during the *Tihar* (or *Dasai*) festival, and the day is commemorated by *Mha Puja*, a Newar tradition in which one celebrates and purifies oneself to greet the new year. According to the Nepal Sambat, the current year is 1134.

8) In the span of less than 125 miles, south to north, Nepal physically rises from an elevation of 200 feet above sea level to the highest point on earth - Mount Everest - 29,029 feet (and still rising!) As the country (well, before there were countries...) on the leading edge of the Indian subcontinent's violent collision with Eurasian plate, it is no surprise that the altitudinal variation in Nepal would be the



Traditional Newar Architecture
Kathmandu, Nepal - 2007



Passageway Overlooking the Courtyard
Patan, Nepal - 2007

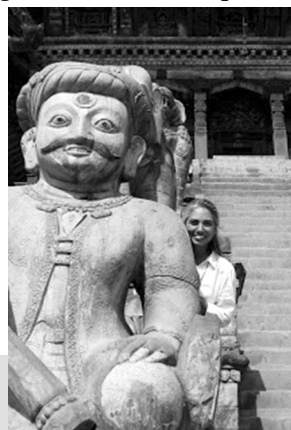


Lumbini - Birthplace of Siddhartha
Gautama (Sakyamuni Buddha)
Lumbini, Nepal - 2007

greatest of any country in the world. In 2001, I had the opportunity to join a group of family and friends following a pilgrimage route to Mt. Kailash in western Tibet. I thought..wow...this would be a great opportunity get a unique view of the Himalayas from the north side. What didn't occur to me at the time is that the Himalayas are a little less impressive when viewed from an elevation of 14,000 feet (average elevation of the Tibetan Plateau) than from around 4600 ft (elevation of Kathmandu).

9) Of the 10 tallest mountains in the world, eight of them (all rising over 8000 metres (26, 247 feet) are located in Nepal: Everest - also known as Sagarmatha - (1), Kangchenjunga (3), Lhotse (4), Makalu (5), Cho Oyu (6), Dhaulagiri (7), Manaslu (8), and Annapurna (10). 10) Finally I must include an apocryphal tale that is too interesting NOT to repeat...

Nepal was fortunate to have never been conquered by a foreign power. The barriers of the Himalayas to the north and the malaria infested jungles to the south protected the kingdom from invading forces. At some point, the British were invited to visit Kathmandu and were awed by the wealth they saw, especially at Pashupatinath, one of the most holy sites for Hindus in the subcontinent. The Nepalese king proposed a wager: the British would place all the gold they could collect on a scale to be weighed against the solid gold "hump" of the Pashupati ox (carrier of Shiva). If the British gold was heavier than the ox's hump, Nepal would be theirs. As luck would have it, the British failed



Nyatapola Temple Bhaktapur, Nepal - 2007
photo by Gary Griggs

to win the wager and forfeited all their gold coins. As the story goes, these coins were worked into the stone floors of Pashupatinath. I heard this story when I was eight years old, and yes, there are indeed circular coins imbedded in the floors of Pashupatinath...but how they came to be there....well that I don't know for sure...

Resources:

The Malla Family (my mother's side) and the Shrestha family (my father's side)
"Art of Nepal: a catalog of the LA County Museum of Art"
Pratapaditya Pal
The CIA World Factbook
National Geographic
Slusser, Mary. Nepal Mandala. Princeton University Press, Princeton, NJ 1982.

*This article was originally published online at
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in 2011.*

Ms. Deepika Shrestha Ross is Principal Architect at D. Shrestha Ross,
RA & Creative Director at Digital Yak Studio.

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतुना

**Happy New Year
Nepal Sambat 1134**



Sushil Maharjan
Chicago

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतुना

**Happy New Year
Nepal Sambat 1134**



Bikram Vaidya
Portland, Oregon

**Happy New Year
Nepal Sambat 1134**

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतुना



Simrik Man & Sabina Tuladhar
Chicago

झुवँया सिंतुना

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त मिन्तुना !



**Happy New Year
Nepal Sambat 1134**

Anil, Kanchan Rimal and Family
Illinois

Prem Bahadur Kansakar

A man with a dream



Dr. Sampurna ManTuladhar
Chicago



There is a very small sprinkle of Nepali families that live on the South side of Chicago. Yes, that means making frequent trips to north Chicago to meet good friends and family where, in general, the 'rest' of the Nepali community lives. It was on a quiet weekend when my family was invited to attend a Newa American Dabu's function to welcome prominent writers and cultural figures from Nepal visiting Chicago. To my utmost surprise and delight, the late Prem Bahadur Kansakar (1918–1991) was being felicitated.

Rarely in one's life does one get the pleasure of knowing that the personality that was being honored was someone on whose lap I must have sat many times. Yes, this was my own eldest maternal uncle. Yet, it was someone I never really had the chance to interact too closely with. Perhaps I was too young to really understand the depth of his thoughts, his vision and his passion.

My memory of him goes back when I saw him hauling and neatly arranging piles of journals called "Chwasa

Pasaa" – translated as 'If you write, you are my friend', at the ground floor of the house when I occasionally went to visit as a child. He had this lovely sitting room, where many visitors came. People dropped in and out and even foreign students came to learn and interact and understand Nepal Bhasa.

Born in a family of merchants, his life seemed to have moved at a different trajectory. Determined to have a good education, after passing class eight from Durbar High School, he went to Patna, India to join class nine. In 1940, he then enrolled into Patna College.

He was among the few in his community to be fortunate and successful in obtaining a good education. Being a dreamer and visionary that he was and earnestly wishing for the progress of the community, he helped to establish a library Pradipta Pustakalaya in 1946 – that stands even to this day. He also established Shanti Nikunja School and Padmodaya School, where he also taught.

He was a proponent of female literacy and even sent his youngest sister all the way to Mumbai to obtain a MSc in Zoology, the first of its kind in Nepal.

At the political front, he was a fighter for democracy and in 1942, moved by Ganga Lal's death, he became a member of the Radical Democratic Party founded by Indian nationalist M. N. Roy. Returning to Kathmandu, he got involved in the underground struggle against the Rana dynasty to bring democracy in Nepal.

In 1944, he formed the Nepal Democratic Association which organized civil disobedience movement across the Kathmandu Valley. In, 1947, he slipped out of the country and went to Varanasi to attend a convention of the Nepal Rastriya Congress, a political party of Nepalese freedom fighters. In 1948 in Kolkata, Mahendra Bikram Shah and Prem Bahadur Kansakar established the Nepali Democratic Congress as president and secretary respectively. In 1950, the party merged with the Nepali Rastriya Congress founded by Bishweshwar Prasad Koirala to become the Nepali Congress which decided to launch an



Keshar Man Tamrakar welcoming Prem Bahadur Kansakar in 1972 in a program organized by Timila Khala, Balaju in Kathmandu

armed struggle against the Rana regime. In 1951, after the Rana regime was overthrown and democracy established in Nepal, he became the leader of a new political party, Janavadi Prajatantra Sangh ("People's Democratic Union").

Prem Bahadur Kansakar was also an author and a scholar and strongly fought for the linguistic rights of Nepal Bhasa. In 1950, along with a fellow writer Madan Lochan Singh, established a literary society named Chwasa Pasa (meaning "Pen Friend") in Kolkata. Its objective was to bring together Nepal Bhasa writers living in exile in India and bring out publications in the language as it was forbidden to do so in Nepal. In 1951, after the Rana dynasty was overthrown and democracy established in Nepal, the ban on publishing in Nepal Bhasa was lifted. Chwasa Pasa also moved to Kathmandu and devoted itself to publishing books and magazines in Nepal Bhasa. He was also the founder of the Nepal Bhasa Dictionary Committee which started worked on a dictionary of the classical language in 1980. In 1987, he helped establish Asa Archives, named after his father Asha Man Singh Kansakar. It preserved ancient manuscripts, palm leaf documents and books collected from private sources. Kansakar donated his personal collection to the archives to which donations from other people were later added.

Kansakar was also active on the cultural front. In 1956, he helped to set up Nasa Khala, a cultural organization. Its objective was to research and preserve Nepal's classical and folk dance and music. Nasa Khala provided training in dance and music and performed stage shows. When Chinese premier Zhou Enlai came to Nepal in late 50s, it was the Nasa Khala that played a crucial role to show Newari cultural dances to project the uniqueness of the Nepal.

Kansakar was also a story writer and essayist. He has been credited with bringing a transformation in Nepal Bhasa essays. Nhupukhu (a collection of essays) and Swanma (children's stories) are two of his notable works. He collected old songs and ballads and has published Matinaya mye ("Love songs") and Bakhama-mye ("Narrative Poems"). He was the chief editor of Situ (meaning "Holy Grass"), a bimonthly literary magazine in Nepal Bhasa. It was published by Chwasa Pasa and was in publication from 1964-1991.

It is heartwarming to know that his vision and endeavors are still being carried on. The Nepal Bhasa Dictionary was published in 2000, and the committee even received the Nikkei Asia Prize in 2001. The elegant building of Asa Archives today stands in Kulanbhulu in the western edge of old Kathmandu. Built in traditional Newa architecture style, it was inaugurated by Professor Yujiro Hayashi, the executive director of Toyota Foundation himself in December 1987. This brainchild of Prem Bahadur Kansakar has made the noble objective of collecting Nepalese manuscripts and making them available for scholars and researcher in Nepal and abroad.

Prem Bahadur Kansakar fought against the odds and sometimes even at the cost of financial damage to his own family – something that rarely gets mentioned or acknowledged. Something, that remains a missing puzzle to me even to this day. However, like Martin Luther King, he also had a dream, and fought for his beloved language, culture and political equality to the very end.

It has been an eye opener and an honor to know such a personality at a personal level although I wished there was an opportunity to know him in even more detail. A lot of his wishes still remain unfinished, but he has inspired so many younger generations. Newa language, culture and identity continues its uphill struggle and it would be our responsibility to ensure that the flame that he lit keeps on burning and to carry on this legacy. It has been a pleasure to know that the American Newa Dabu community, although far away from home, has also played its dutiful role in highlighting this personality.

Dr. Sampurna Tuladhar is a medical doctor and he has written many articles in English language.

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतुना

**Happy New Year
Nepal Sambat 1134**



Anusuya Dhewaju
Chicago

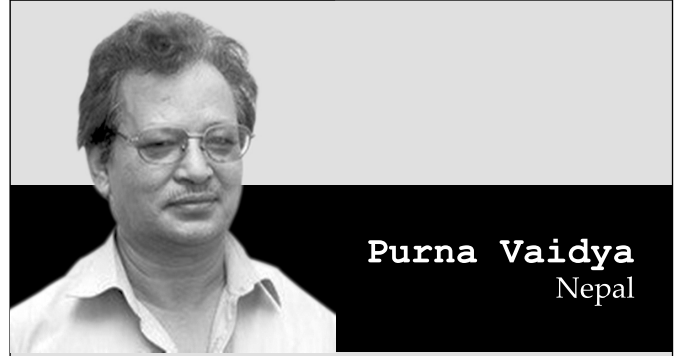
नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंतुना

**Happy New Year
Nepal Sambat 1134**



Ritesh Maskey & Sneha Shrestha
New Orleans, LA



WATER IS ONLY water

Color water with your own pigments
contain it within your own pots
(Yellow, Brown or red)
whatever shade appears
(Dark or Light)
is only a temporary condition
reflecting the amount put,
the degree stirred

Whatever color water is
is not water's color
it's that of the pot roundly reflecting it,
or perhaps a kind of dust
thickly spread-- that's its condition
that's what shapes it
Whatever color's held there,
water's in it, it's only apportion,
only water
Where water is concerned
there's no class no color

Heated by the sun, by awareness,
it rises of its own accord,
it leaves color behind in your own pots
Whatever, or wherever,
water is only , no color defines it
No color is there

Translated by Wayne Amtris with writer

Poet Purna Vaidya has written a remarkable collection of poems in Nepal Bhasa: 'Lah Lah Khah' a collection of eighty four poems "reflected through water". Water is Purna Vaidya's element.

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंनुना

**Happy New Year
Nepal Sambat 1134**



**Sama Tuladhar Sao,
Vinay Sao & Family
Philadelphia**

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

झुवँया सिंनुना

**Happy New Year
Nepal Sambat 1134**



**Newah Organization of America (NOA)
Washington DC**

झुवँया सिंनुना

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !

**Happy New Year
Nepal Sambat 1134**

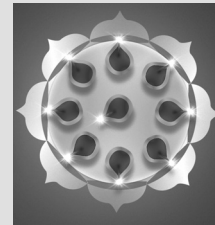


**Mrs. Vijaya Shrestha
Bowling Green, Ohio**

झुवँया सिंनुना

नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त भिन्तुना !

**Happy New Year
Nepal Sambat 1134**



**Yagna and Rummy Pant
Elk Grove Village, Illinois**

Conservation of Yetkha Bahal

Lessons Learnt

When the Yetkha Bahal was chosen for conservation by the UNESCO and LVPT, little did the conservations know of the challenges that lay ahead.

Razen Manandhar
Nepal



Kathmandu is beautiful not just because of the seven monument zones that have been recognized by the government as well as United Nations Educational, Scientific and Cultural Organization (UNESCO). But besides these too there are innumerable temples, stupas, monasteries and other heritages that are equally elegant and have cultural significance.

A notable example is Yetkha Bahal. Located at the core of old Kathmandu is about a five minute-walk from the Hanumandhoka Durbar Square. If you walk from Maju Dewal of Hanumandhoka to Naradevi, a small lane on your left will take you to an open quadrangle.

The courtyard

It is big quadrangle – bigger than a football ground – with a giant while Buddhist stupa at the center. Around 80 residential buildings, sporadically reconstructed, surround the brick-paved square. Originally, such quadrangles are meant to be shrines or monasteries. There must have been a temple like construction, called *Dyo-chhen*, and the rest of the surrounding two-floor buildings used to be classrooms, meditation halls or dormitory for the celibate monks.

There are around three dozen such monasteries, categorized as '*Bahals*' or '*Bahils*', in Kathmandu alone

but none of them today has monks studying Buddhism. By 18th century, the Bajracharyas and Shakyas, "the masters of thunderbolt" and "venerable ones", who are said to be the rightful residents, forgot the essence of what they were. They got rid of monkhood and so, their titles, these days, have become mere surnames. They not only started claiming the shrine as their own property, but also have dismantled the fabric of monastery and replaced them with new constructions, throwing all the elaborate pieces away.

100-year-old-picture shows that a homogeneous row of two-story buildings, all with slopped, tied roofs, stood there at Yetkha Bahal. But most of the buildings today are no more than 40 feet tall – all made of concrete with contrasting colors and designs.

The Dyo-chhen

Just opposite the entrance, across the stupa, there lies an old three-storied building – *Dyo-chhen*, or the "home of the god". There is an idol of Akshyabhya Buddha on the ground floor and the upper floor contains a secret chamber where only the initiated Bajracharya priests can worship. Only a few are aware today that it is the only reminder of the original feature of the courtyard. This is a piece of architecture that

has few comparisons in the whole Kathmandu Valley.

"It is unique from every angle. You can say that it is a jewel of the Newar civilization that flourished in the Kathmandu Valley from the fifth century," says Dr. Rohit Ranjitkar, an architect and expert of the valley monuments, Kathmandu Valley Conservation Trust (KVPT).

It's "torana" and struts are something you cannot find elsewhere in the valley. Experts claim that parts of the original building could be seven to eight hundred years old. The undated "torana" has a motif similar to those of cave art of India. Similarly, the struts with images of Yakshinis are also equally antique. Only in Itumbahal, Okubahal and the temple of Indreshwor (Panauti) possess such struts. The gloomy sanctum of the ground floor contains a small and ordinary looking idol, recently installed after the original one was stolen decades back.

The *Dyo-chhen* originally belonged to a guthi (trust) of the Tamrakars, the traditional coppersmiths. It was intact till 1968, as shows a picture taken around that time. In around 1980, the guthi members, instead of carrying on the legacy, hired on Bajracharya (priest) who performed daily rituals at the shrine daily and in

return, got to live in the temple. Time passed, and the priest was found with an crafted land ownership certificate. Still, he never took pain to conserve the monument. So much so, they did not repair the shrine when the five-faced window fell to the ground in 1985. And the dilapidated condition did not bother the Tamrakars either.

Conservation

After over four years, the restoration of Yetkha Bahal Dyo-chhen has been completed. It was a project jointly carried out by the KVPT, an NGO working in the restoration sector for the past one decade, and the UNESCO.

According to the project officials, the venture cost around 2.7 million for restoration. For this the Sumitomo Foundation provided \$ 23,000 while KVPT collected a fun of Nepalese Rupees 12,500 from various sources. The project began in April 2002 though the paperwork and preparation began as early as 1998.

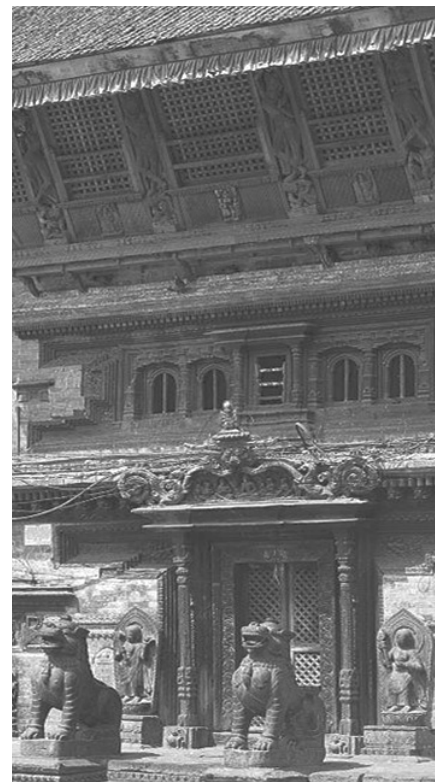
Challenges

It is a success story, if we look at it superficially. But one wonders that the 'guthi' members not only refused to help but also kept hindering the process. The officials from UNESCO

and KVPT selected the Dyo-chhen looking at the beauty and antiquity of the monument. But they were unaware of the problems that lay behind the beautifully carved doors. Before the project ended, the technicians expressed: "It was a mistake. A bad choice, indeed."

The trust members did not disclose the ownership problem earlier, but as everything was ready, the fake owner refused to have the monument resorted. Finally, the project had to decide that it would buy back the monument for the restoration's sake. Still, the guthi members provided only less than half of the total amount to buy building for themselves, while KVPT and Katmandu Metropolitan City jointly provided the rest of the amount.

The owner just turned their back on the project and after it was completed some weeks ago, the owners went to the project office and demanded modern electric fittings be provided and the walls be painted, etc., which are against the norms of conservation. In addition, some even asked that a party be organized for the guthi members and the neighbors, and refused to take the key of the moment until their demands were fulfilled.



This is a ridiculous incident in the history of foreign assistance for conservation. Due to similar attitude of Nepali owners, either private or the government, donors have shows little interest in providing financial assistance to us.

Undoubtedly, the sole responsibility of restoring the monument falls on the shoulders of the locals who are proud of their heritage. If the government is found indifferent in this regard, the locals should come forward as most of them belong to well-to-do families.

There are hundreds of monuments awaiting conservation but there is little hope from the owners that they would conserve their legacy. If the Yetkha Bahal conservation project putting a full stop on future possibilities of foreign donation for conservation programs in collaboration with the local owners?



Mr. Razen Manandhar is a freelance writer. He started working in English dailies, The Kathmandu Post and The Himalayan Times. Presently, he is working as a child labor office at Central Child Development Board.

The land of Serpents

Newami ya nya nasa.

Bikram Vaidya
Oregon, USA



Thousands of years of history: *Nepa mandala* was once a great lake full of blossoming lotus known as the "Lake of Serpents". Legend says the lake was drained by the great master Maha Manjushri who used his flaming sword of wisdom to slice open the lake rim, creating the Chobar Gorge, and so the lake bed turned into a fertile valley, where Manjushri established a settlement. In another version, Lord Krishna released the water from the lake and he established settlements for the Gopals, or cowherds. Whichever story is right, according to anthropologists and geologists there is firm evidence that the valley was once a lake. The Land of Serpents, "Nepa," was founded in what is now known as Kathmandu Valley.

The elevation of the valley floor is 4600 feet, but it has a humid, subtropical climate, and it has its own unique weather patterns from the great Himalayas, so that the variety of vegetation is unimaginable. Monsoon rain is a key to the country's agriculture, and it determines how people live their lives. There are two major rivers and the soil is very rich, making it possible to grow food all year. The rolling hills are terraced to provide flat planting areas. This is why there are so many varieties of food available throughout the region.

The valley has flourished for more than a thousand years. It was part of the Silk Road, and has a history of migration from the neighboring countries, from north, south, east and west. The indigenous inhabitants of the valley varied from time to time, as cultures and races moved in and out of the valley. It is home to many ethnic groups from different walks of life, from India, China, Tibet and Burma. The best part is they all brought their own identities and cuisine. The immigrants brought their own culture, religion, family and government to influence the valley life. That really creates a truly unique identity of the valley people. Later, all these cultures melted into one. They were called *Nepami*.

The Kiratis and Gopals did not leave much evidence of a cultural legacy. The Licchavi Dynasty, from 400 AD to approximately 1200AD, did. Then, a new dynasty arose in the 13th century, the Malla Dynasty. During these two dynasties, the Kathmandu Valley developed into the urban commerce center of *Nepa*. The golden era in *Nepa* was due to the fact that the Mallas began taxing the goods that came into, or crossed through, the Kathmandu Valley. One of the kings divided the valley into three major cities: Kathmandu, Lalitpur and

Bhaktapur, three major kingdoms. By importing great ideas from across the border and from other countries each of them created their own food ethics, economics, art and culture. All these old cities have very complex city planning, with multiple temple squares, narrow, wandering streets paved with cobblestone, sunny courtyards with a well in the center, surrounded by multistory housing, and a traveler's rest area. These quadrangle arrangements are known as a *chuka* or *baha*.

The hierarchy system is the main backbone of Newar society, where each class has to rely on another to complete the social needs. For instance, city waste management systems were created by the "*chyamakhala*," a group of people who maintained sanitation. They collected all the organic waste that had been deposited in a "*saga*" (or community waste area), then transferred it to the farms, thereby adding valuable nutrients to the soil. *Jhyapu khala* are the indigenous peoples of the valley and they form the backbone of agriculture in Kathmandu valley, as well as being the musicians, artisans, contractors, and culinarians; in essence, without them, society would not function.

Newars became rich due to economic trade, and they were able to buy and sell property. Over the centuries, the

Newars have developed a purely urban mode of living, and society has become increasingly sophisticated as has the cuisine of the valley. Newa cuisine is strongly influenced by India and Tibet, but has its own unique cooking technique and flavors. Today's Newars have a most exclusive culinary tradition and their cuisine is well-known in Nepal. In other Nepalese communities, there is a saying, "Newar bigriyo bhojale," meaning Newars spend a significant amount of wealth on their feasts and festivities. Creativeness is driven by the amazing varieties of foods available in the valley. Very fertile land allows for a vast selection of vegetables and many different types of rice to be grown. Cookery varies within Newar communities. The dishes and cooking style are quite complex and people have established their individual style. Food is not as spicy as Indian food. There are no standard recipes for each dish, but there are similarities in cooking technique and flavoring agents. Combinations of technique and use of aromatics make Newa food delicious. There are different ethnic groups in Nepa, and each one of them has some sort of special dishes, passed on from previous generations. Quite often, the taste, color, texture and appearance of the same delicacy changes from kitchen to kitchen. Most important thing during this period was the development of a vast knowledge of food as medicine based on the Ayurveda. They have

learned how to prepare well-balanced, nutritional food, which is the energy force behind purifying the body, soul and mind. They have created right combinations of foods based on the lunar calendar. Many festivals are named after the foods that are only served that day, such as "ghyo-chaku sanlhu," "yomari punhi" and "Durga puja." Each festival consists of ceremonies where very specific delicacies are offered to gods and goddesses, and then they have a big feast, (bhoje). When time for festivals, Newars won't hesitate to block or shut down streets in the town.

Newars believe in Hinduism and Buddhism, (the fusion of Hindu and Buddhism has created a unique and harmonious culture within the newa community), and this has a huge impact on the preparation of, and types of, foods for feasts. Beef and pork are restricted foods due to religious beliefs. Beef is banned in the Hindu religion because cattle are a reincarnation of the goddess Laxmi. In ancient days, people began to realize that a live cow was a great asset since you can get many dairy products out of it. Pigs are considered dirty animals and the meat unsafe to consume. Water buffalo, goat, wild boar, fish, chicken and duck are commonly eaten by meat lovers. Some Newars practice vegetarianism. Nepalese hospitality is legendary. Every Nepalese child is taught that, "The guest is truly our god." There is an ancient Vedic code, "Atithi Devo

Bhava," where our society believes if a guest arrives during mealtime and you share your meal with them, you will have twice the food. Even the poorest people don't mind to share their food with guests. It is very common to greet someone with the words, "Have you eaten rice? Ja naye dunala?" One of the most important things they have is a system called "Daana" where food is given to all, so during Buddha Jatra, Saparu, Yanya Punhi, Pahanchare and all different Nakha's, hundreds of people are fed. People believe wealth should be distributed by giving food to different layers of society. To please many deities, and the ancestors, the first meal served from the kitchen is offered at an altar. Family is the heart of society, even departed family is important.

Baigaa: the kitchen is the most sacred part of a Newar's house. It is part cooking room, dining room and sometimes even has an altar in it. It is forbidden for other than family and invited guests to enter this area. It must be located on the top floor and it should run the entire length of the house. Hygiene is closely monitored all the time by the elders. Shoes and leather are prohibited in the kitchen because they are considered unsanitary. Food must be eaten with the fingers of the right hand. The left hand is considered unclean. Eating with fingers gives a complete eating experience. Although forks and spoons are used by the youth of Nepa, it isn't common among older generations. They sit on "Pirka," a wooden mat, or on "suku," a rice straw carpet, although more and more, people are using dining tables and chairs. The typical Nepalese kitchen is small and has a wood burning or charcoal stove, though modern houses use electric, gas and kerosene burners. It is very unique the way they make a traditional wood-burning stove called a Bhutu. Usually it is made out of brick and



Photos from The Oregonian

mud, built on the floor, and it could have 2 to 6 burners, just like a modern stove top. Each burner is made into a different sized hole, to allow for a higher or lower heat. There is no refrigerator or dishwasher, and usually no running tap water in the kitchen. Things have changed in the last twenty years, but still today, life is harsh for newa women, because they have to go get water from a central well or hand-pump well from the main square, or chuka. To bring one ghaa, or 5 gallon jug, of water sometimes takes a couple of hours. The public water situation is pretty ruthless in Nepal, and it has not changed much. Newa women, no matter how hard it is, will do whatever it takes to run the kitchen and cook the food. First thing in the morning they bring the kitchen alive by sweeping the house, bringing the water and then worshipping. Then it is time to cook, starting with the sound of mortar and pestle grinding fresh masala pastes, and there is a fresh cup of aromatic tea being brewed on the stove, with rice and curries coming next.

Early in the morning, farmers arrive at the crossroads market to sell their seasonal fresh fruits, vegetables, meats and fish. People shop for their food daily and cook twice, sometimes three times, a day and so, food is fresh and delicious. Family feasts are numerous: birthdays, weddings, death days, summer and winter equinoxes, even building a house. Any event can be used as a worthy excuse for a feast. Whatever the reason, no matter how bad the economic situation, Newars traditionally celebrate by eating dried fish, meat, boiled eggs, fried ginger and lentil pancakes, and ayela, rice grain alcohol, to raise a toast.

Newars are not only known for being culinary artisans, they are amazingly skilled craftsmen. People take pride in their plates, pots, pans and utensils

they use in their house. There are many different metals used in cooking vessels and utensils, such as clay, copper, brass, iron, aluminum, and wood. Years of exploration and experience in cooking food in different types of pots and pans gave them a deep understanding of differences in flavor. They have discovered metal releases toxins when combined with certain foods during cooking, so they use different shapes and metal alloys for their cooking pots. They use different types of stoves, using local resources such as wood, sawdust, wood chips, charcoal, and animal dung. No kitchen is without karahi and mortar and pestle, and a flat grinding stone. The grains are stored in **vakari**, which is made of bamboo, wood, or clay and straw. **Taypah** and **ghaa**, made out of brass, copper or clay, for storing liquid items. Modernization is changing these traditional vessels and pots to the point that most young families are buying modern inventions such as microwaves. However, during traditional large banquets, food is still served in "lapte ow dolchha" plates and bowls made of Sal tree leaves, for easy composting.

A typical daily Newari meal consists of **ja** (boiled rice), **kyen** (lentil soup), **tarkari** (Vegetables), **achar** (chutney or pickle), and **laa** (fish, chicken or meat). **Mari** (pastries and flat breads) are widely eaten during morning meals. Even in a poor household, there will be a reasonable balance of nourishment: carbohydrates, protein and fats. Fresh food is most desired, and it should be simple and simply prepared, whether dishes are moist, dry or fried; seasoning is mild or hot, but flavor must be traditional. Various foods are served individually on brass or steel plates and bowls, rice is a center attraction and the rest of the dishes are served as condiments surrounding the rice. Some dishes are only made during winter such as

taakhaa and **Sannya khuna** (meat jello and fish jello), **saapu mhicha** (bone marrow stuffed in tripe purses), **kachila** (spiced raw minced meat), **chataamari** (rice crepes), **woo** (lentil pancake), **chhoyela** (grilled meat), **sekuwa** (fried meat), **pukala** (fried entrails) and **mye** (fried tongue), **nhyapu puka** (steamed brain) and **momo** (meat dumpling), are signature **bhati** (bar) and street foods.

Rice holds a deep place in Nepalese hearts. It plays an important role as the mainstay of the Nepalese diet, economy and culture. There is an old saying for children that if they waste their rice they will be hungry in the next life! Varieties of rice grown in Nepal vary in texture, aroma, flavor, color and amount of starch, and each of these types of rice are used for different purposes and cooking methods. There are wide ranges of culinary uses; it's made into griddle bread, rice stick noodles, crepe, rice wine and desserts. The best rice is aged in barrels. Besides rice, they consume wheat and corn. **Thwon** is homemade beer brewed from fermented cooked rice. It is milky in color and consistency and has a combination of sweet, sour and bitter and low alcohol content. **Ayela** is the distilled spirits from rice with a high content of alcohol.

The water buffalo is the great staple of the Newar's diet. Buffalo meat is eaten two to three times a week. During festivals, buffalo meat is the most important part of the meal. The animal is first sacrificed during a religious ceremony, and then the different types of meat are used in different cooking methods. It is prohibited to slaughter female animals. Goats, mountain sheep, ducks and chicken are popular, but these all are more expensive, so mostly they're consumed during special occasions. Newars won't fish, hunt or slaughter animals

they raise themselves. They will sell their animals, and then buy someone else's animals for eating. Cooking fats used are: mustard oil, ghee (clarified butter made of milk, water buffalo or cow), and sun-cured animal fat. Milk products are commonly used, such as **dhau** (yoghurt) and **khuwa** (milk curds), in preparing meats and rice and desserts.

Preserving food is very common in Nepal, so during summer they use wooden, clay or glass vessels to preserve vegetables for the winter. One such food is **gundruk**, fermented dried leafy greens; **sukoo laian**, sun dried daikon; **sukoo la**, dried jerky; **masseura**, sun dried lentil and vegetable balls, dried mixed beans; **sunnya**, dried fish; **chala**, dried wild mushroom. Many dried vegetables and root vegetables are commonly cooked, such as daikon radish, turnip and carrots, during winter. Most of the New World food was introduced by the Europeans during the late part of the 17th century, such as corn, potatoes, tomatoes, chili peppers, beans, pumpkins, peanuts, pecans, cashews, pineapples, marigolds, gourds, and squash.

Herbs and spices are the basis of Newari cuisine for enhancing the flavor of food, and they are used for medicinal purposes as well. In Newari kitchens, a wide range of food preparation uses common ingredients such as cumin, coriander, turmeric, tajpat (cinnamon leaf), fenugreek, chili, sesame seeds, garlic, ginger, cilantro and onion. Additionally, some ingredients are only found in the Himalayas, such as timur (a type of Szechwan pepper, but it is darker and has a citrusy taste) and jhikucha (grass-like herb). Himalayan black salt is very unique too. But some of the spices, green cardamom,

black cardamom, nutmeg, cinnamon, tamarind, fennel, clove and black pepper, are used based on the dishes, seasons, and the relative wealth of the people. Some spices are used dry and some are made into a wet paste. Some spices are fried in hot oil and others are used in dry heat cooking. People spend their lives perfecting the spice blends with a mortar and pestle, the finest instrument for grinding and blending spices. Mint and cilantro are the most commonly used herbs in cooking.

Newars observe the greatest number of festivals and feasts. There are many different festivals and ceremonies the Newa communities celebrate to break from working life and to relax with friends and family. Many of these festivals are an excuse to make people clean house and body, and to go visit certain holy sites so people get some outdoor activities, and along the way, eat some good food. At every festival, similar kinds of foods are served, but one or two special dishes will be made for that particular festival. A majority of Newars observe these major festivals - Gathaen Mugah, cleaning day; Gunhu Punhi, ancestor memorial day and drinking **kwati** (mix bean soup); Panjaran, the giving away of alms to Buddhist monks; Yanya Punhi is dedicated to lord Indra. Mohani is Octoberfest, when kids fly kites and most of the country shuts down for 9 days. Swanti is the festival of light and wealth, followed by Nhu Danya Bhintuna, New Year's Day, mha puja and kija puja, brother and sister day. Yomari Punhi is a post-harvest festival for worshipping the newly brought rice, and Annapurna, the goddess of grains, for good harvest. **Yomari** is a steamed rice dumpling, stuffed with a mixture of sesame and molasses, which is offered in Dhukoo (store room) and

eaten on this day, and kids go door to door, like Halloween, singing songs about Yomari.

Khen-sagan is a very important dish in Newari culture. It has five important elements: **Khen** (boiled or fried eggs), **woo** (lentil pancake), **nya** (dried fry fish), **dhau** (yogurt), and **ayela** (rice spirit). During most of these festivals, **samaya-baji** is a very common platter to be served. **Baji** (beaten rice) is served as the main dish with many other complementary dishes, such as **chhoyela** (grilled meat), **mushya wala** (fried spicy black soy nuts), **bhuti wala** (boiled black-eyed beans), **tukancha** (green veg), **alu wala**, (boiled potato), **lava-palu** (garlic and ginger) and **ayela** or **thwon** (rice spirits). People want a perfect jho bhoeye ceremony such that from start to finish it should be an extravaganza with elaborate food. Hiring the right bhanee (chef), is the key to success in Newa bhoeye, parties, and these chefs spend their lifetime perfecting dishes. During festivals and ceremonies, over 20 different dishes are served. Cooking during this time is very demanding, with lots of attention to detail from cooking method down to appearance and taste of seasoning. Hundreds of people are invited for the function, so it is very important for the host that guests are well fed with traditional dished, finished off with **paun**, sour fruit soup; **dhau**, yogurt and **sisabusa**, cucumber; fruits and bean sprouts, for digestion and **Mari**, sweets for a dessert. They take great pride and pleasure in spending great amounts of money for good food for these feasts. Newars would rather spend money on food than on any other item.

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We have seen in the United States of America major changes in the patterns of family life. Traditional families are fewer in number. Cohabitation is increasing. Divorce rates remain high. But, these changes don't necessarily signal a decline in marriage and family. They can be interpreted as being supportive of these institutions. This article will argue that they do actually support them.

"Unmarried couples sharing the same household" are growing in number. Sociologists argue that living together helps young people know each other and gives them a chance to mature before they enter into marriage. As a result, some argue that when cohabitating couples marry late, their marriages are stronger and more stable. It's a good opportunity for a couple to test each other for compatibility with right chemistry. Thus it can be argued that marriage following temporary cohabitation will make it stronger, more permanent, and strengthen the family as a valued institution. But the present trend reflects that divorce rates are much higher among the cohabitation couples._

It is estimated that in the United

States a substantial proportion of the population either is living in single-parent households or with stepfamilies or both. Divorce exerts an enormous impact on children. Statistical data reveal that divorce rates are rising. They do not include separated people who are not legally divorced. Divorce is even higher than what is recorded. However, we can see that divorce rates are, in fact, not a direct index of marital unhappiness. Even though the rates are consistently high, most divorced persons get married again within 4-5 yrs.

Sociologist Popenoe views that two parent's family with a father and a mother is better for a child than a single-parent. The father offers a strong male role model to sons and provides daughters with a male perspective on the heterosexual relationship. The mother teaches her children about communicating feelings and being connected to others. So, in order to meet these criteria, Popenoe argues that the family dynamic can only be met through gender differentiated parenting consisting of a mother and father.

Sociologist Stacey views the postmodern family as better suited to the postmodern economy. In the pre modern society, parents and/or extended family members used to decide marriages. It was largely based on social and economic considerations. During the last few decades, we have noticed that industrialization has brought large scale of migration from rural to urban areas. Employment has

shifted from unionized industries to nonunionized jobs and services. Men came to work in towns or cities leaving family members in the home village. Traditional family became less important as a unit of economic production and the post-modern family emerged. More focus is drawn on reproduction, child rearing and socialization. Consequently, nuclear families have grown and the Western value of love has played a dominant role.

There are also unhappy married couples who stay together for the sake of the children. I came across a married Asian couple with a son & daughter in 2001 having marital issues. After the birth of the second child, they had a misunderstanding, and started fighting to the extent of separation. But they didn't separate and divorce for the sake of the children. Herein lies the importance of marriage and family as a valued institution. This example is not possible for the American family. In my experience most Asians family hold their family intact by sacrificing their personal matters.

Hence, neither cohabitation nor divorce can function as a substitute for a family and marriage. With the evolution of new family trend, the concept of the family has not gone extinct but has adapted to economic change in order to keep the concept of the family intact. Sociologist view the family as a meeting point of trends affecting society as a whole. Both pre and postmodern sociologist's view is that "Family and the Marriage are Valued Institutions".

Leena Joshi is an Architect and active member of Newa American Dabu.



झन्दा सिंगना



नेपाल सम्बत ११३४ या लसताय् सकल
नेपाःमिपिन्त भिन्तुना !

Happy New Year Nepal Sambat 1134

Madan Mohan Shrestha & Family
Aurora, Illinois

झन्दा सिंगना



नेपाल सम्बत ११३४ या
लसताय् सकल नेपाःमिपिन्त

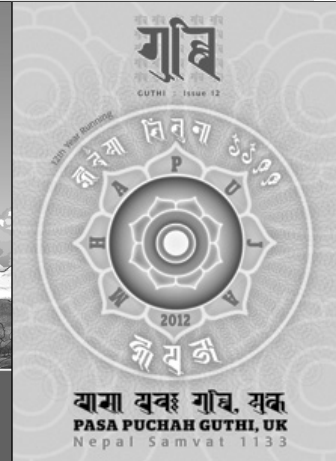
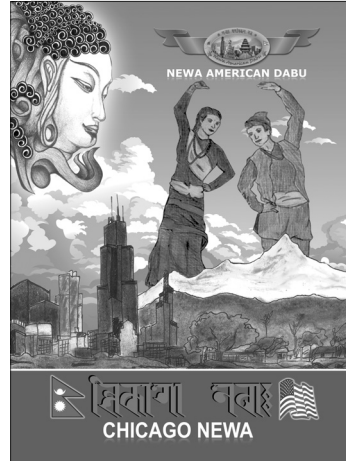
**Happy New Year
Nepal Sambat 1134**



Dr. Ujjwal R. Tuladhar
Wisconsin



Interactive program with the President of Pasa Puchah Guthi, Uk.



थुगु ज्याभवसं भाजु जोशीया परिचय बीगु ज्या दबूया नायो केशरमान ताम्राकारं याना दिल । अनंलि ब्वति कयादीपिसं थःथगु परिचय बिया दिल । उगु इलय् भाजु जोशी नेवाः अमेरिकन दबू व पासा पुचः गुथि दथुइ sister organization जुइमाःगु बारे प्रस्ताव नं तया दिल । लिसें पासा पुचः गुथिया आतकया ज्याभवः व भावि ज्याभवः बारे नं बहःचा हाकनं प्रस्तुत याना दिल । वय्कलं युके हया दीगु पासा पुचः गुथिया खाःपौ 'गुथि' दबूया पदाधिकारीतय्त इना बिया दिल ।

ज्याभवसं नेवाः अमेरिकन दबू थौया अवस्था, गतिविधि व उपलब्धि व मगाः मचागु खाँयात मुल्याङ्कन यायेगु ज्या नं जुल । भाजु जोशी नेवाः अमेरिकन दबू पाखे स्वहया दुने यक्व हे नेपाल भाषाया गतिविधि व च्वन्हाःगु ज्या यानाः नेवाः भाय्, कला, संस्कृति व साहित्य थकायेगु ज्याय् महत्वपूर्ण योगदान ब्यूगुलिं तसकं च्वछाया दिल । नेवाः अमेरिकन दबूया नायो पाखे भाजु जोशीयात दबूया खाःपौ 'शिकागो नेवाः' पासा पुचः गुथि यूकेयात देछाया दिल ।

नेवाः अमेरिकन दबूया ग्वसालय् मार्च १०, २०१३ खुन्हु पासा पुचः गुथिया नायो भाजु बालमुकुन्द जोशी लिसे दबूया पदाधिकारीत व परिवार दुने छगू अन्तरक्रिया ज्याभवः जुल । थुगु ज्याभवसं थवं थवय् नुगःखाँया कालबिल जुल ।

Newa American Dabu in media

शिकागोय न्हूदं ज्याइवः



यै (सन्ध्या टाइम्स) / अमेरिकाया शिकागोय च्वंगु नेवा: अमेरिकन दबुलि १८ नोभेम्बर कुन्हु तःजिक न्हूदं ११३३ हन । अमेरिकन लेजन मेमोरियल सिभिल सेन्टरय् जूगु उगु ज्याभवलय् निसलं मल्याक्क मनूतय्सं व्वति काःगु खः ।

संयुक्त राज्य अमेरिकाय् नेवा:तय्गु नितिं माक्व ग्वाहालि यानादीम्ह डा. मोहन श्रेष्ठयात हनेगु ज्या नं जूगु खःसा वय्कःया तिरिमय्जु विद्यालक्ष्मी श्रेष्ठ ज्याभवलय् मू-पाहाकथं व्वनातःगु खः ।

दबूया नायः केशरमान ताम्राकार नेवा: भाय् व संस्कृति बारे न्ववानादीगु खः । अथे हे नेवा: अर्गनाइजेसन अफ अमेरिकाया नायः सिजन श्रेष्ठं नं नेवा:त अमेरिकाय् हे च्वनाच्चपिं जूसां नं फुक्क नेवा: भाय्, संस्कृति व सांस्कृतिक धरोहरया संरक्षण यायेमाःगु खँय् बः बियादिल ।

सांस्कृतिक ज्याभवः नं न्ह्यवःगु उगु ज्याभवलय् मिसा पुचलं लसकुस म्ये न्ह्यवःगु खःसा नेवा: अमेरिकन दबूया सचिव जुनू तुलाधरं सुभाय् देछायादीगु खः ।

उगु हे ज्याभवलय् नेवा: अमेरिकन दबूया ख्वाःपौ कथं पिहां वःगु 'शिकागो नेवा:' नांगु दंपौया निगूगु ल्याः नं विमोचन यायेगु ज्या जूगु खः ।

स्रोत: सन्ध्या टाइम्स न्ह्यौ

शिकागोय प्रेम बहादुर लुमंकल

नेवा: अमेरिकन दबू, शिकागोया ग्वसालय् वंगु वछलागा अष्टमी कुन्हु अमेरिकाया शिकागो शहरय् भाषानिभा: प्रेमबहादुर कसा:या ९५ दँ बुन्हि हनेगु ज्या जुल । अनया शिकागो पब्लिक लाइब्रेरीइ छगू ज्याभवः यासँ थ्व बुन्हि हनेगु ज्या जूगु खः ।

दबूया नायः केशरमान ताम्राकारं भाजु कसा:या म्हसीका बिसैं लसकुस याना: न्ह्याकूगु उगु ज्याभवलय् नेपालं भायाच्चंम्ह नाजा:म्ह समालोचक प्रा. माणिकलाल श्रेष्ठयात ख्यें सगं बिया: हनेगु ज्या नं जूगु खः । ज्याभवलय् हलिं नेवा: दबूया नायः डा. बालगोपाल श्रेष्ठ, बाखं च्वमि श्रीलक्ष्मी श्रेष्ठ व पासा पुचः गुथि



प्रा. माणिकलाल श्रेष्ठ (थ्वं प्यम्हम्ह) लिखें ग्रेपिं ब्रजेटिकाया शिकागोय लण्डनया नायः बालमुकुन्द जोशीयात नं लसकुस यायेगु ज्या जूगु खः । ज्याभवलय् श्रीलक्ष्मी श्रेष्ठं कविता पाठ नं यानादीगु खः । दबूया छ्यांज्ये जुनू तुलाधरं सुभाय् बियादीगु खः ।

स्रोत: सन्ध्या टाइम्स न्ह्यौ

News broadcasted on Ujyalo 90 Network FM, June 16, 2013 (Laxmi Shakya)

नेवा: अमेरिकन दबू, शिकागो पाखें देय् दसं याना वया च्वंगु गुँभवय्स म्हिगः आइतबार मस्तय्सं थः बौपित्त सगं बिया: भागि याना: बौया ख्वा: स्वयेगु ज्या जुल । पश्चिम परम्परा कथं हनीगु Father's Day खुन्हु लाका: नेवा: परम्परा कथं अबुया ख्वा: स्वयेगु ज्याभवः जूगु खः । थःगु तजिलजि मस्तयत् नं स्येना वनेगु मू आजु कया: थ्व ज्या जूगु खः । समय् बजि नया: न्ह्या:गु गुँभवजय् सच्छि व न्येम्हं मयाक मनूत मुंगु खः ।

नेवा: अमेरिकन दबूया नायः केशरमान ताम्राकारं न्ह्याका झूगु थुगु ज्याभवसं नेवा: कासा लिसैं मेमेगु कासा नाप मय्जु नलिना चित्रकारं 'पासा उगु दिं वइ तिनि' धैगु म्ये लिसैं थी थी नेवा: म्ये हाला झूगु खः । नेवा: संस्कृति, कला, साहित्य व भाषा थपू यायेगु ज्याभवसं थ्व नं



छगू नेवा: अमेरिकन दबूया ज्याभवः खः धका: दबूया नायो भाजु ताम्राकारं धया दिल ।

Newa American Dabu in media Keshar Man Tamrakar awarded community service



President of Newa American Dabu Mr. Keshar Man Tamrakar was awarded from The Asian American Hall of Fame USA 2013 award (Community Service from Nepalese community).

The Asian American Hall of Fame USA 2013 inducted seventeen outstanding Hall of Famers on May 04, 2013 at

International Ballroom of the Hilton Hotel O'Hare, Rosemont, Illinois. It is the most prestigious award ceremony given as part of the annual celebration of the Asian American and Pacific Islander Heritage Month in Illinois, USA.

Asian American Hall of

Fame USA recognizes the many contributions and accomplishments of Asians in America, and in Canada. The success of our honorees, in their own humble way, has made us more aware of ourselves and their dedicated efforts have inspired us all. This is the reason why Asian American Hall of Fame USA continues to honor the much selected deserving individuals of the community.



Sources

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- http://www.dcnepal.com/press_release_english.php?nid=5375
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Zeobia Shrestha Won 3 Gold Medals in International Presidential Cup Taekwondo Championship.

Zeobia Shrestha, daughter of Manoj and Sunita Shrestha won 3 gold medals in 6th Yong-In University Presidential Cup International Taekwondo Championship held at Chicago on 27-28 July 2013. She bagged 3 gold medals in all three events in her age group. The events were for Forms, Breaking and Sparring.

This is her first international tournament and the participants are from USA, SOUTH KOREA, CANADA, HONG KONG, SPAIN and PAKISTAN.

She has also represented Illinois in Minnesota Governor's Cup 2013 Taekwondo Championships held at Minnesota on May 18, 2013 and won First Place. This was her first out of state championship in her age group category.

She and her younger brother Sauryam Shrestha has also won the Championship Trophy in their age group on October 2012 held at Chicago land area. Both of them are being trained by Master BK Lee at BH Martial Arts.

Source: Mr. Manoj Shrestha, Yorkville, Illinois



Newa American Dabu Felicitated and commemorated

Newa American Dabu has been trying to build up the tradition of honoring visiting guests who have been strong advocates and supporters of Nepal Bhasa. Last year, we had the opportunity to honor Kavi Keshari Chittadhar "Hridaya". At the same time we had also welcomed visiting eminent writer Nabin Chitrakar.

Similarly, this year on June 2nd 2013, we took the opportunity to commemorate the 95th anniversary of Prem Bahadur Kansakar. At the same time we were also able to felicitate Professor Manik Lal Shrestha as well as welcome writer and scholar and president of World Newa Organization Dr. Bal Gopal Shrestha, story writer Sri Laxmi Shrestha and president of Pasa Pucha Guthi UK Balmukunda Joshi who were visiting Chicago.

The program, which lasted for about 3 hours, was held in Chicago Public Library in North Clark Street, Chicago. We had a very productive interaction in which Professor Manik Lal Shrestha described his close relationship and close interaction with the late Prem Bahadur Kansakar. He revealed many historical facts including the contributions he made to Nepal bhasa, Newa culture and and his quest for democracy.

<http://www.youtube.com/watch?v=3FIEhToL4c>

At the same time, all the other special guests also highlighted the contribution of Prem Bahadur Kansakar towards the growth and preservation of Newa culture and language. We were also able to create a board in which we pasted the summary of Prem Bahadur Kansakar's history and highlighted his works for all to read. Flowers were also offered to his photograph by all the participants. It was a proud moment that Newa American Dabu, although so far away from home, was still able to remember our Newa

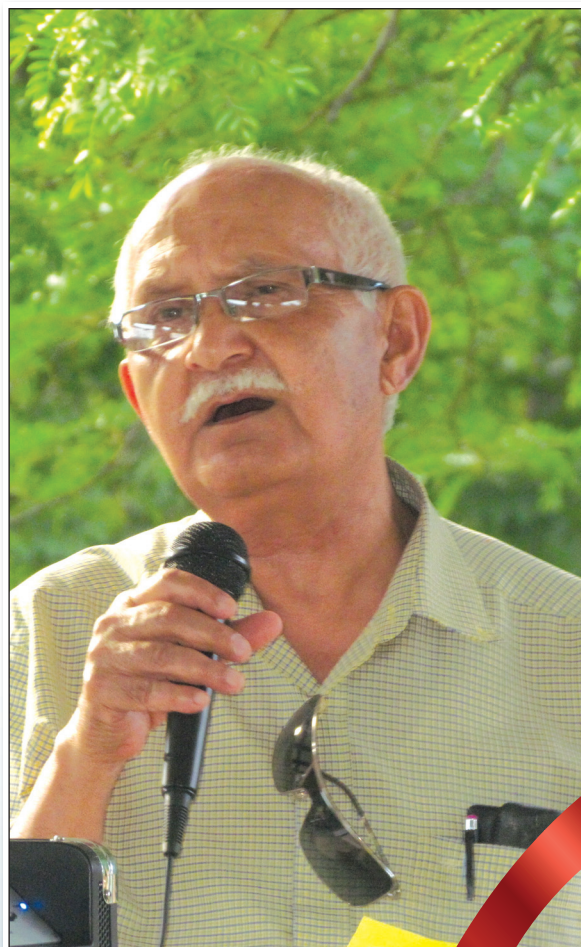


heritage and culture and the people who had sacrificed so much towards its preservation and upliftment.

Newa American Dabu activities in picture.



Newa American Dabu activities in picture.



Newa American Dabu activities in picture.



Newa American Dabu activities in picture.



Newa American Dabu activities in picture.



Newa American Dabu activities in picture.



Photo Courtesy

*Surya Shrestha, Surendra Shrestha, Rajendra Manandhar, Sushil Joshi,
Sampurna Man Tuladhar, Manoj Shrestha, Prajwal Babu Gongal*



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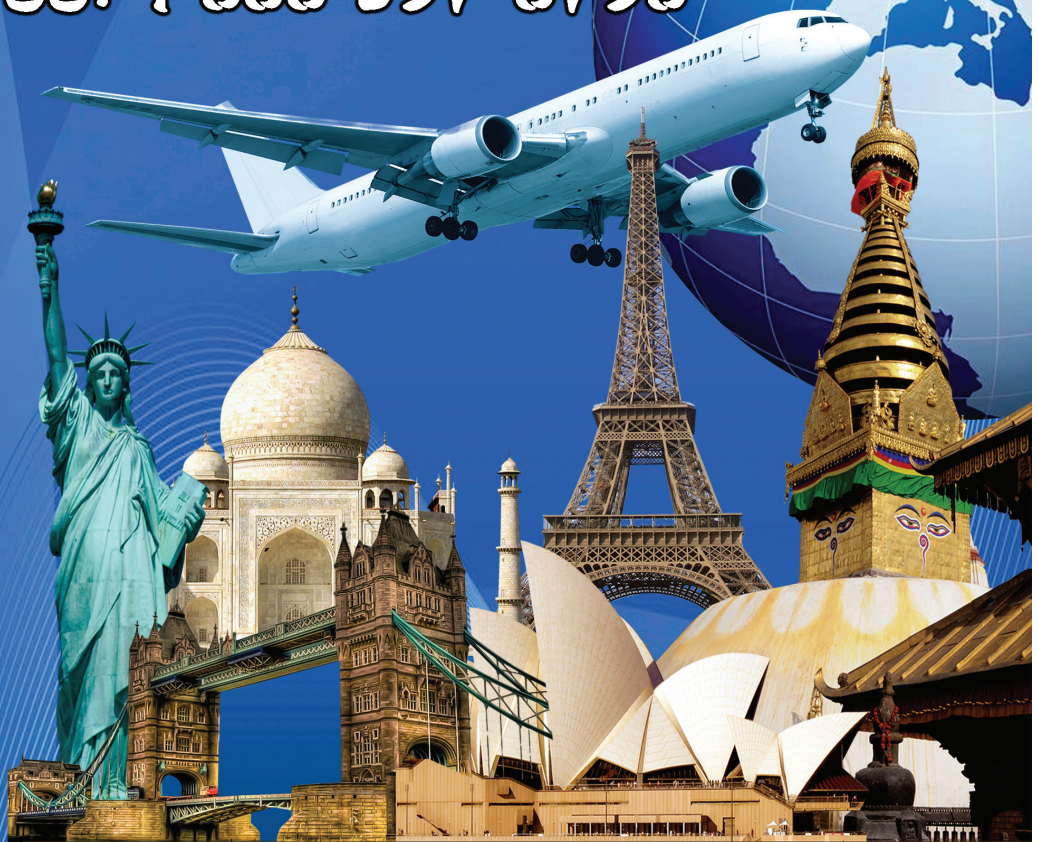
Rajesh - Ext: 100



Mona - Ext:102



Kavita - Ext:103



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Happy New Year Nepal Sambat 1134



The Executive members & their families of Newa American Dabu hereby cordially extend warmest greetings on the auspicious Nepal Era 1134.



द्वाब्दा सिंतुना

नेपाल सम्बत ११३४ या

लसताय् सकल नेपाःमिपिन्त भिन्तुना !



Keshar Man Tamrakar, Shrawan Shrestha, Junoo K Tuladhar, Uday Maharjan,
Kiran Byanjankar, Sushil Joshi, Prawan Ranjit, Raju Prajapati, Sarita Dhaubhadel, Manesh Pradhan
Radha Krishna Shrestha, Sampurna Man Tuladhar, Rami Pradhan & Kedar Manandhar